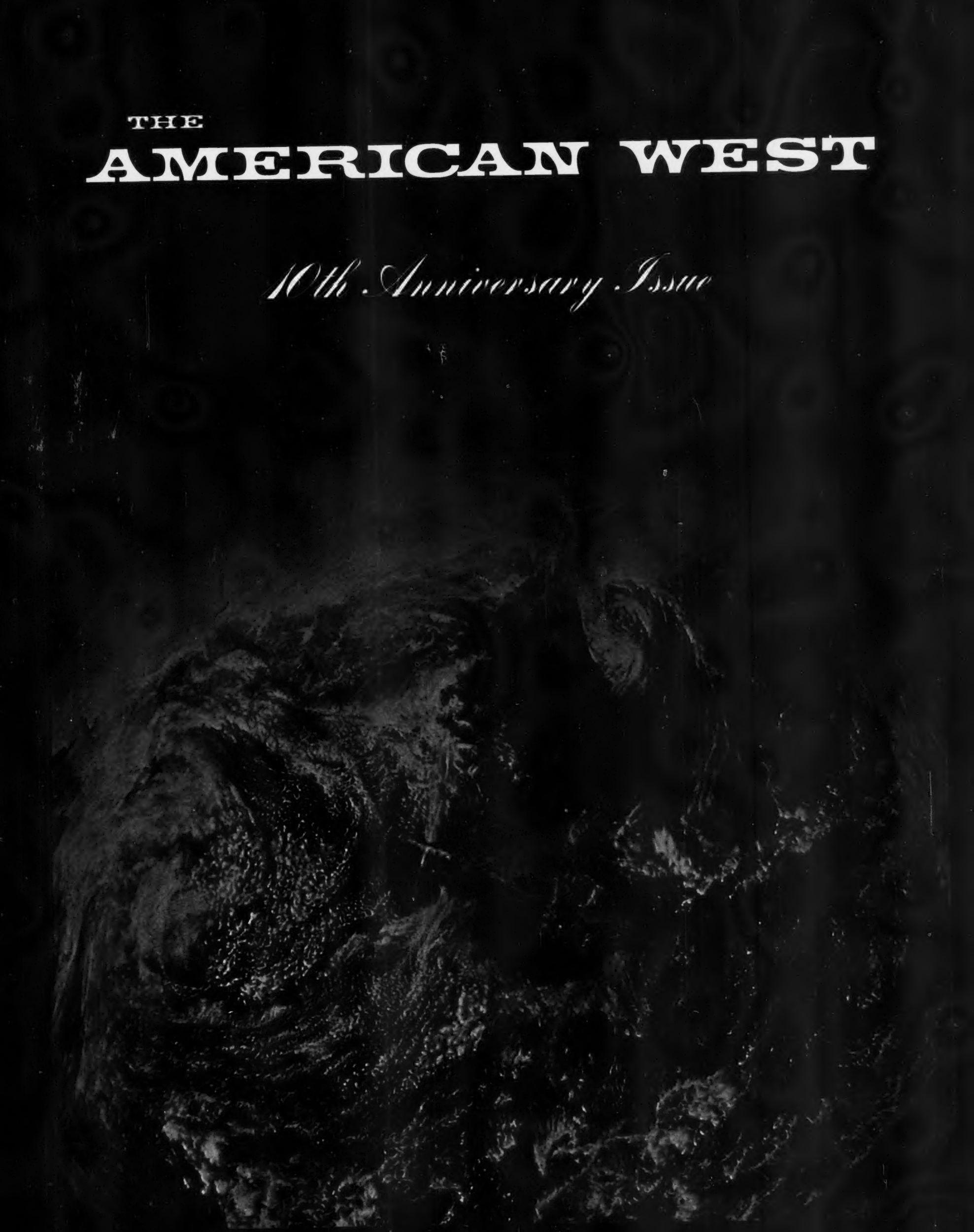
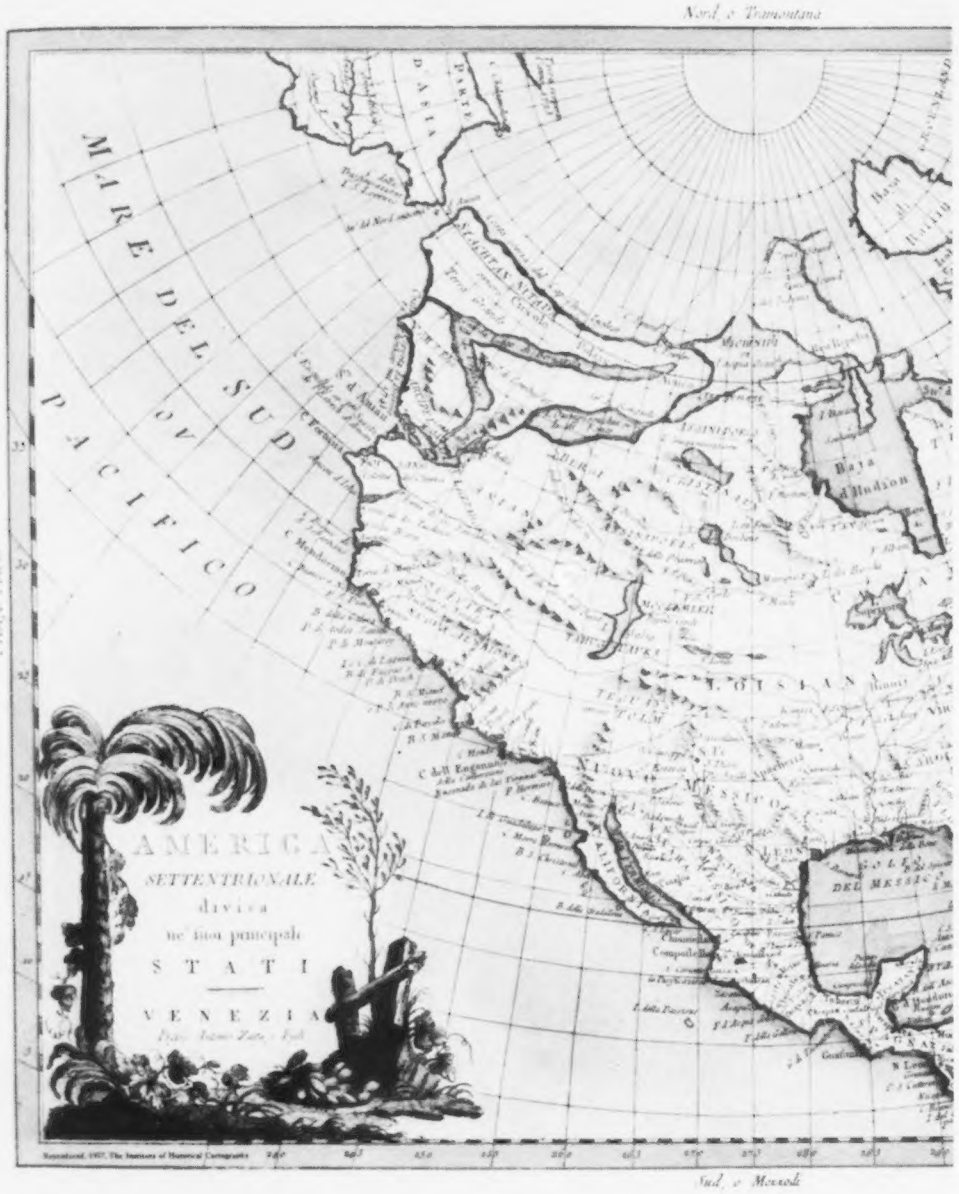
THE AMERICAN WEST

10th Anniversary Issue



THE AMERICAN WEST

Winter
1964
Volume I
Number 1



On its first cover, published in the winter of 1964, THE AMERICAN WEST reproduced a portion of a map of North America drawn by Antonio Zatta and printed in Venice in 1785 (above)—thus illustrating man's view of the American West nearly two centuries ago. On the cover of this issue appears a view of the American West that no man could have seen a decade ago: a photograph taken from an altitude of ten thousand miles, about an hour after the Apollo 16 rocket left earth's orbit for the moon on April 16, 1972. In this rare view the Pacific Northwest is obscured by cloud cover, but most of the remaining West—from Baja California to the Mississippi—is easily discernible. In light of the rapid pace of today's technology, one cannot help but wonder what man's concept of his planet, and of the American West, will be ten years hence.

(Photograph by Thomas K. Mattingly II, from NASA)

FIRST CLASS
Permit No. 160
Palo Alto
California

BUSINESS REPLY MAIL
No postage stamp required if mailed in the United States

Postage will be paid by

THE AMERICAN WEST
599 College Avenue
Palo Alto, California 94306

INTRODUCTORY INVITATION

A PASS-ALONG OPPORTUNITY FOR YOUR FRIENDS WHO ARE INTERESTED IN THE WEST

THE AMERICAN WEST is a beautiful and fascinating magazine for people who care about quality writing, quality editing, and quality reproduction.

THE AMERICAN WEST sells for $2 per copy. It is issued every other month—6 times per year—a cost of $12 when bought separately.

This special "Pass-along" opportunity is now offered to you through a friend who is reading THE AMERICAN WEST.

TO: **THE AMERICAN WEST**
599 COLLEGE AVENUE, PALO ALTO, CALIFORNIA 94306

I wish to take advantage of this special "Pass-along" opportunity to subscribe:

☐ One year $9 (single copy value $12)
☐ Two years $16 (single copy value $24)
☐ Three years $23 (single copy value $36)
(Outside U.S. $1 per year extra)
Amount enclosed _____

IMPORTANT: IF YOU ARE NOW A SUBSCRIBER and are extending your subscription: Check here ☐ and print the numbers on the top of your address label here _____

Mr.
Mrs. _____
Miss
Please print

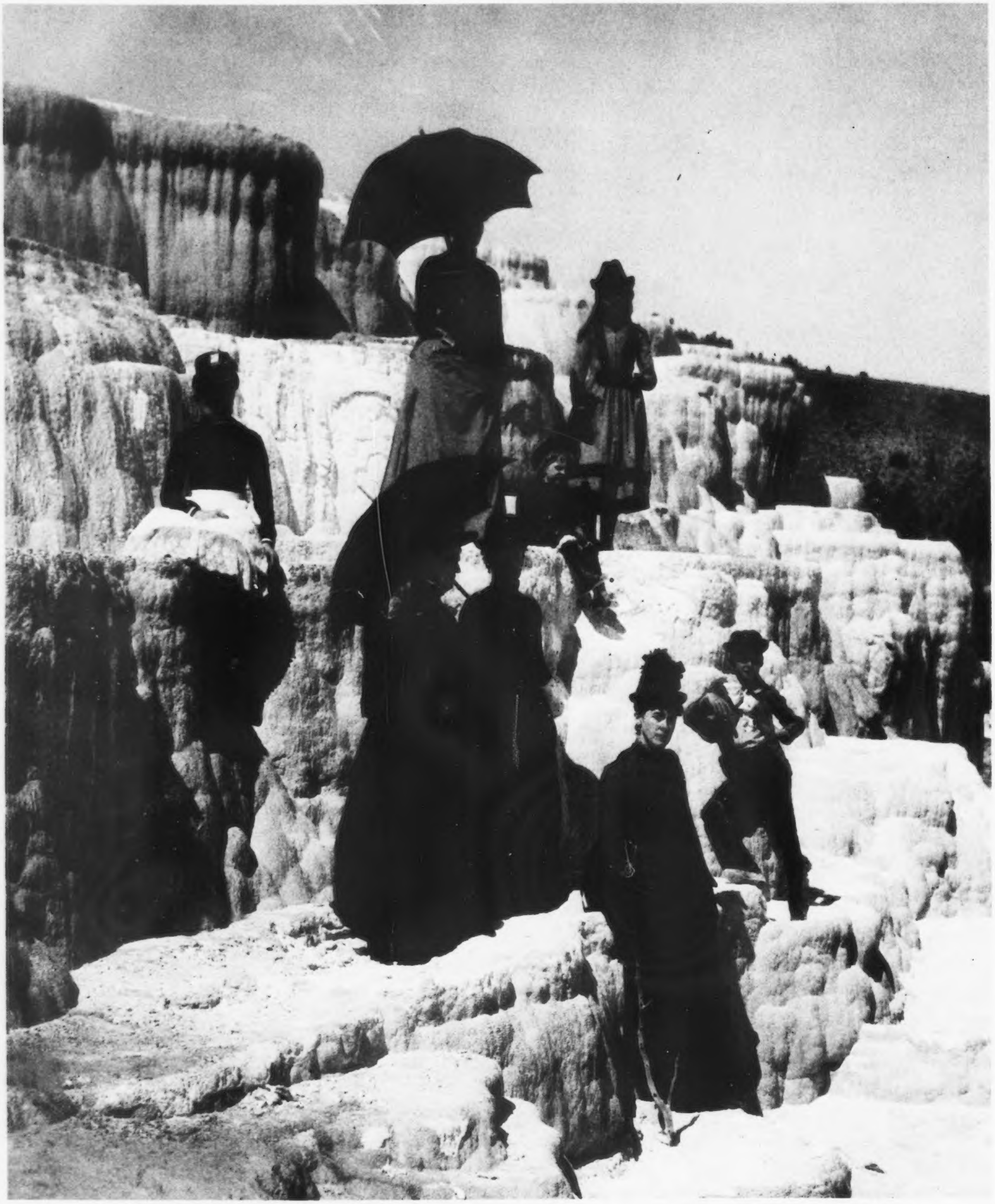
Address _____

City _____ State _____ Zip _____

THE AMERICAN WEST

Tenth Anniversary Issue

PHOTOGRAPH BY F. JAY HAYNES; THE HAYNES FOUNDATION, BOZEMAN, MONTANA



Well-attired tourists pose for a photograph on the travertine formations of Minerva's Terrace, Yellowstone National Park, in 1888. During the late nineteenth century annual attendance at Yellowstone ranged from about one to ten thousand; in 1973 more than two million visitors registered. *(See "The Accessible Wilderness," beginning on page 18.)*

THE
AMERICAN WEST

THE MAGAZINE OF WESTERN HISTORY

Publisher
GEORGE PFEIFFER III

Editor
DONALD E. BOWER

Managing Editor
ED HOLM

Associate Editors
PATRICIA KOLLINGS
T. H. WATKINS

Editorial Assistant
CHARLOTTE WONG

Production Manager
DOUGLAS A. PFEIFFER

Art Director
ARTHUR ANDERSEN

Contributing Editors
ROBERT BECKER
FEROL EGAN
W. H. HUTCHINSON
RICHARD REINHARDT
OWEN ULPH
ROBERT A. WEINSTEIN

Editorial Board
RAY A. BILLINGTON
JOHN P. BLOOM
DONALD C. CUTTER
ROBERT C. EULER
JOHN C. EWERS
JOE B. FRANTZ
LANPHERE B. GRAFF
GEORGE P. HAMMOND
MICHAEL HARRISON
ROBERT HITCHMAN
WILBUR R. JACOBS
DON GREAME KELLEY
BRUCE LE ROY
ROBERT H. LISTER
NYLE H. MILLER
DON RUSSELL
WALLACE STEGNER
GEORGE R. STEWART
ROBERT M. UTLEY

January 1974/Volume XI, Number 1

Sponsored by the Western History Association

PUBLISHED SIX TIMES PER YEAR—JANUARY/MARCH/MAY/JULY/SEPTEMBER/NOVEMBER

Tenth Anniversary Issue

A Decade to Remember *4*

Renaissance on the Reservation by Clyde D. Dollar *6*
After a Century of Darkness and Obscurity, the Indian World Looks to a New Dawn of Self-Reliance and Progress

Confrontation and Innovation on the Campus by Richard G. Lillard *10*
An Eventful Decade for Western Universities

The Accessible Wilderness by David Lavender *18*
Rapid Increases in Population, Affluence, and Mobility Have Created a Dilemma in the West's Recreational Areas

Letter from Canada by Wallace Stegner *28*
A Son of the West Looks at His Native Region in the Light of Today's Growing Canadian Nationalism

The Beauty of the American West *31*
A Special Photographic Portfolio Celebrating the Grandeur of a Land's Most Precious—and Perishable—Resource

A Matter of Opinion *48*

The American West Review *49*

The American West: A Ten Year Index *65*

THE AMERICAN WEST is published in January, March, May, July, September, November, by American West Publishing Company, 599 College Avenue, Palo Alto, California 94306. Single copies: $2.00. Subscriptions: $9.00; two years $16.00; three years $23.00 *(outside U.S. $1.00 per year extra)*. Manuscripts and communications from subscribers should be sent to the above address; members of the Western History Association should address all communications to Everett L. Cooley, P.O. Box 8005, Salt Lake City, Utah 84108.
● THE AMERICAN WEST will consider, but assumes no responsibility for, unsolicited material.
Copyright © 1974 by American West Publishing Company. Second class postage paid at Palo Alto, California and additional entry post offices.

A Decade to Remember

TEN YEARS AGO the first issue of THE AMERICAN WEST was published with the avowed purpose of providing "sound but readable accounts of the continent's most entrancing region." In effect, it was to be a magazine looking back in time; its first cover, a map drawn by Antonio Zatta in 1785 showing the American West, seemed an appropriate subject for volume one, number one.

In the decade that has passed, there have been dramatic and pulsating changes in the world, in technology, and in our way of life. When the editors of this magazine decided to create a special "Tenth Anniversary Issue," one of the first questions asked was how to embellish the cover with an illustration as appropriate as that which appeared on the first issue. We might try to select a subject that would typify the events of the past decade. Or, as another possibility, we might reproduce a montage of pictures illustrating various occurrences highlighting that period between 1964 and 1974. Or we could search diligently to find a single *fait accompli* that would overshadow all others in its impact, its significance for the ultimate history of mankind.

Man's major accomplishments over the millennia include the discovery of fire and electricity; the inventions of the wheel, the bow and arrow, the telescope, radio, television; and the harnessing of the atom. He has challenged the unknown, casting aside the fearful prognostication of the faint-hearted; he has sailed the seas from Spain to the New World and explored the vast and hostile wilderness that was America; he has sought out every cranny of the planet Earth—from the precarious heights of the Himalayas to the frigid wastelands of the Arctic, from the black depths of the oceans to the untamed jungles of Africa—all in a few hundred years.

But in the past decade, man has moved into an entirely new dimension—making such rapid strides that historians in the centuries to come will record the 1960s and early 1970s as unparalleled in all the eons of time. For it was during this decade that man unshackled himself from his planet and traveled into the infinity of space, ultimately landing earthlings on the moon, a stepping stone to million-miled journeys to the stars. Man, finally, could not only look back in time; he could also look back in space. Since our initial issue reproduced one of the first maps drawn showing the American West, it seemed particularly appropriate that on the cover of this, the Tenth Anniversary Issue, we reproduce one of the first photographs ever made of the American West from outer space.

While man's adventure in this new dimension represents his greatest scientific and technological success, there have been many other important events, noteworthy if not always praiseworthy. These past ten years will be remembered as a decade of violence and assassination; of riots in Watts and Newark and Detroit; of campus uprisings and mass demonstrations against the war in Vietnam. This was the decade of insurgence, as minorities began to assert themselves, demanding that America at last accept its founding doctrine that all men (and women) are created equal.

This has been a time when the Great American Public—young and old alike—began to recognize that mass opinion and mass action could change the world, that it was not necessary to accept without question the platitudes of politicians and the historic inequalities of society. So strong was this force of public opinion that one president—Lyndon B. Johnson on March 31, 1968—announced that he would not seek another term for the obvious though unstated reason that he had lost public support over his Vietnam policies. It was this same force that brought Richard M. Nixon to the brink of impeachment.

These are the headlines of the period from 1964 to 1974, significant events that historians, sociologists, and political scientists will be studying, evaluating, and writing about for decades to come. But there have been more subtle, albeit equally important, influences at work, too, influences affecting

man's entire way of life, particularly here in the West.

With the explosion of the first atomic bomb in 1945, people voiced the fear that man had now achieved the capability of destroying the world, and the harbingers of doom predicted a great holocaust that would leave the earth a burned-out, lifeless cinder. Such fears have waned over the decades; today there is a growing belief that these devastating nuclear explosives may, ironically, be deterrents to mass genocide.

In the past ten years, we have become aware of a new threat, one far more difficult to contain, a plague that has no simple cure, a sickness with an antidote man cannot seem to swallow. The new sickness is pollution, a devouring cancer that appears to be out of control, with an insatiable appetite for earth's fragile ribbon of atmosphere. Man, it would seem, through his tremendous technological progress, and his constant drive to achieve a better, easier way of life, has created an environmental Frankenstein with the capability of pushing him back to the Stone Age, if, indeed, he should survive at all.

Some sixty-odd years ago, when the first voices were heard opposing the reckless use of our natural resources, Gifford Pinchot wrote, "We are prosperous because our forefathers bequeathed to us a land of marvellous resources still unexhausted. Shall we conserve these resources, and in our turn transmit them, still unexhausted, to our descendants? Unless we do, those who come after us will have to pay the price of misery, degradation, and failure for the progress and prosperity of our day." He went on to say that "when the natural resources of any nation become exhausted, disaster and decay in every department of national life follow as a matter of course."

We have become far more sophisticated since Pinchot valiantly argued for a wiser use of coal, minerals, and water; the relatively simple problems that existed in 1910 are now far more complex, far more serious, far more difficult to solve. We are not only using up our natural resources at a fantastic rate, but we are polluting whatever resources remain. "Energy and environment are on a collision course," William D. Ruckelshaus told a reporter for the magazine, *Ecology Today*, in a 1972 interview. The reason: "All available fuels we have in vast quantities to produce the energy we need have an environmental negative."

A mere hundred years ago the American West was still frontier land, with barely a half-million people in that vast area from the Rockies to the Pacific, with a few clusters of rough-and-ready villages floundering on the edges of the wilderness. The vast forests were virtually untouched, the rivers ran full and clear, and man's impact—except for the isolated pockets where he had scarred the hills for gold or cleared the land for planting—was hardly noticed in the limitless reaches of the virgin West.

Enough of the past remains in the West to remind us of the bountiful environment that was. Areas still exist where man can trek through a million-acre wilderness and see the unscathed vestiges of yesterday. There is still a feeling—hope springs eternal!—that the American West is the last great paradise, that we have not yet lost the opportunity to preserve our resources, recapture the quality of our environment, and somehow survive the scourges of our selfishness.

In the past decade it has been the West that has accepted the challenge and taken the leadership in the conservation war—a kind of war that no longer involves only the preservation of forests and coal and endangered species (has not man himself become one of the endangered species?)—but also the preservation of air that's fit to breathe, water fit to drink, oceans capable of supporting life. Perhaps the most significant occurrence in the past ten years has not been man's great achievement in space or his technological advances or his pocket-sized computers—perhaps it is his awareness, his establishment of new values, and a new interpretation of progress. Perhaps, at long last, we are willing to accept Tolstoy's visionary statement that "each step we make toward material progress not only does not advance us toward the general well-being, but shows us, on the contrary, that all these technical improvements only increase our miseries."

THE AMERICAN WEST was founded as a magazine of history, and more specifically, the history of the West. Our definition of the past was stated most perceptively by Wallace Stegner in the February 1967 issue: "Time is a continuum as unbroken as the scribble of a seismograph: the past ended half a second ago, present becomes past while we say the words, the future is inference and projection, not so much from what has happened as from what has been said and felt about what has happened."

It is the pursuit of this philosophy that has prompted us to voice our concern relating to the events of the past decade, and to devote this, our Tenth Anniversary Issue, not to the history of the Old West, but rather to a perspective of the West as it exists today. We would like to think of this particular number not so much as the end of our first decade as the beginning of our second, filled with optimism but tempered with maturity.

DONALD E. BOWER
Editor

Renaissance on the Reservation

After a century of darkness and obscurity, the Indian world looks to a new dawn of self-reliance and progress

by Clyde D. Dollar

THE LAND STANDS REMOTE, LONELY, AND MAJESTIC, and the slanting rays of the setting sun shed rare hues that tint the tops of the rolling rises. Each valley, hill, bush, tree, and blade of grass is transformed in stark solemnity as this strange world becomes at one with its stranger silence. High overhead, a hawk circles and wheels through the rose-blue evening sky. Slowly, almost hauntingly, darkness descends on the Rosebud Sioux Reservation, a vast tract of desolate land in a remote area of South Dakota.

The High Plains Indian reservations, of which Rosebud is but one, are indeed lonely and strange, and they seldom reveal the secrets of their inner workings to the visitor passing through. Misconceptions about these lands and the people who live there abound, and realities of their existence are frequently obscured by misunderstandings and emotions.

During the past decade the reservations have stirred, and signs of lessening poverty and increasing activity are highly visible. These omens of progress could signal a renaissance for the whole Indian world, an event long past due.

The Indian reservations resulted from the historic encounter between two vastly different cultures: the one, moving toward its manifest destiny, and the other, an obstacle to that destiny. The resulting conflict generated the "Indian problem"; that is, what the white man should do about the indigenous Indian tribes and the impediment they formed to westward expansion. Initial action was both martial and successful, but with the winning of the West one great problem still remained: what to do with those who lost it?

The solution, admirable in its simplicity though frequently bungling in its execution, became general federal policy towards western Indians. First, land areas far removed from settlement thrusts were "reserved" for Indian habitation. Then the tribes, having been persuaded by sometimes novel means to remove to those lands, were there contained with vigor, where they soon became totally dependent for survival on the federal Indian managers. And finally, for reasons altruistic as well as practical, the Indian inhabitants of these reserved areas were exposed (more often by teaching than by example) to the civilizing arts of Anglo-American culture. Thus came into being the reservation concept and a new way of life for the High Plains Indians.

In practice, the concept proved stunningly defective. The federal government, bureaucratically incapable of efficiently planning, executing, and managing its Indian policy from a distance, made startling blunders. In 1877, the commissioner of Indian affairs, jarred by what had become characteristic ineptness — but sagaciously attributing causation to "the usual ill-fortune attending . . . these Indians"— described the newly occupied reservation home of the Teton Sioux as "absolutely barren land, where there was no possibility of cultivating the soil, no hope of their being able to become self-supporting, and where they have of necessity been kept in the hopeless condition of paupers." Whereupon the government, to correct this situation and also to shorten lines for supplying annuities, went into action. This resulted in the Teton Sioux, some fourteen thousand of them, being moved on foot across three hundred miles of frozen Dakota plains to a new reservation during the winter of 1878. Such a decision, righteously thundered Helen Hunt Jackson in her *Century of Dishonor,* was but one of the many "hasty, ill-considered, uninformed, capricious, and cruel decisions of arbitrary power" to which the High Plains Indian people were subjected.

Twinges of social conscience at the plight of the reservation Indians prompted the view that these areas were created as "concentration camps" intended for extermination of Indian people. Superficially, there was enough evidence to support such a suspicion. On the other hand, however many

U.S. BUREAU OF INDIAN AFFAIRS

In a journey back through time, people of a High Plains reservation reenact their old ways for a film depicting Indian life and customs. But their journey ahead into twentieth-century reality has not been so easy.

moralizing oceans of ink have gone into damning the reservation approach to the "Indian problem," the fact remains that High Plains Indian peoples still exist, still have a recognizable culture unique unto themselves, have multiplied, and, to a significant degree, have prospered. These are not normally anticipated goals or results of either concentration camps or extermination policies.

In reality, by creating reservations the American government assumed the responsibility for sheltering, feeding, and clothing the High Plains Indians because that government, and a majority of its people, did not want to implement the only alternative: racial extermination. The Indian reservations were the first major American experiment in social responsibility, and if mistakes, blunders, and errors were made in the administration of that experiment, then consider that even today, after a century of national experience, human frailties in meeting human problems are still very much in evidence.

Once on reservations, the tribes became wards of the federal government, a situation with many undesirable characteristics. Three legislative landmarks helped stimulate the painfully long move away from the dreary state of wardenship. The first was the Dawes Act of 1887—infamous to many for its land-grabbing connotations. This act gave each Indian who met certain residence qualifications a piece of land as his own, set aside other tracts for use as schools and related management activities, and then allowed the government to purchase from the tribes the remaining lands, which then were opened to settlement by non-Indians.

Some today damn the Dawes Act as a move to reduce Indian land areas in order to accelerate Indian extermination. Yet the act was a compromise measure designed to prevent that very thing from happening; a close reading of the act and its congressional debates will bear this out. Not only did its passage still the clamor for engulfing all reservation lands, but it also formalized Indian landholdings promised by earlier treaties, thereby giving a legal status to those lands—hardly an extermination approach.

Another highlight in reservation history was the Indian Reorganization Act (IRA) of 1934. Under the influence of John Collier, an enlightened commissioner of Indian affairs, Congress gave the western tribes an opportunity to form

elected representative governments. Viewed by some as an imposition of "foreign" cultural values on the Indian world, the act in reality created the foundation for the only way the two peoples could effectively interact on a governmental level. The act had two other accomplishments: it stayed an earlier trend toward a bleak form of reservation termination, and it laid the basis for implementing the 1928 Meriam Report recommendations. Until the passage of the IRA, only a wardenship relation had been possible; from 1934 on, the reservation could begin a slow transformation toward responsible self-government. In the 1960s, a third milestone materialized in the Kennedy/Johnson "war on poverty" programs. These programs were less susceptible to being branded as extermination policies, but nevertheless there were those who saw them as yet further attempts to impose an "American" way of life on a culture not desirous of it. To the embarrassment of this viewpoint, these programs became the stimulus for the past decade's surge of new life on the reservations, and the success of this war on Indian poverty negates the idea that the Indian peoples were opposed to such economic aid.

THIRTY-FIVE RESERVATIONS are located in the eight-state area generally considered as the High Plains (the states, or parts thereof, of Kansas, Nebraska, Colorado, North and South Dakota, Wyoming, Idaho, and Montana). Some 150,000 Indian people, descendants of the eleven historical High Plains tribes, live on the reservations set aside for them by treaty, law, and executive order, and maintained by the American people through Congress and the administrative agency for implementing Indian policy, the Bureau of Indian Affairs. Among these thirty-five reservations, the Rosebud Sioux Reservation in South Dakota is in many respects typical. A brief study of this home of the historic Brule Band of the Teton Dakota people, today called the Rosebud Sioux, will serve to highlight some of the problems, solutions, advances, and setbacks generally common to the other High Plains reservations.

On the Rosebud, as on all reservations in the High Plains, both existence and social order are strongly influenced by factors unique to the area, such as the vast distances between settlements and the frequently harsh climate. Programs, goals and accomplishments applicable to a high density, highly mechanized, and very mobile society are not always workable, or even desirable, on these lands of almost infinite horizons and few people.

The Rosebud Sioux Reservation is an area containing about one million acres of semiarid High Plains grazing lands. Around forty-thousand people, one-quarter of whom are Indian, live there. The land receives an average of less than sixteen inches of precipitation annually, most of which falls in the form of snows during the six-month winter season. Average temperatures for the deep winter months hover around fifteen degrees, but prolonged readings of lower than thirty degrees below zero are not unknown.

Lines of communication and transportation, so important to the economic growth and well-being of modern society, are conspicuous by their sparsity on the Rosebud and its companion reservations. Major highways are few and very far between; bus lines seldom extend into these areas, and commercial air traffic is almost nonexistent. Only two U.S. highways traverse the Rosebud, one north-south and the other east-west. Except for one short spur line used during the wheat harvest, no rail lines penetrate the reservation.

Telephone and telegraph lines are seldom adequate, and their lack of dependability, especially during the harsh winters, adds spice to an already uncertain situation. Energy sources—such as electricity, gasoline, and heating fuels—have been in short supply or are so expensive to use that the area has lived in a virtual energy-crisis for years.

In this area, challenging the environment and adapted to the circumstances, live some ten thousand Rosebud Sioux alongside their non-Indian farmer, rancher, and merchant neighbors. All are oriented, if not wedded, to the land, and it is the land, ironically, that presents the most persistent and complex problems facing the reservation world.

When Senator Henry L. Dawes of Massachusetts constructed his famous act of 1887, he gave the Plains Indians an opportunity to become the proud possessors of a specific area of Mother Nature. In so doing, he gave them both a prize and, unknowingly, an albatross—today called the fractionated-interest land problem.

In the 1889 enabling legislation that put the Dawes Act into practice on the Rosebud Reservation, the president of the United States was authorized

to allot the lands in said reservation in severalty to the Indians located thereon, as aforesaid, in quantities as follows: to each head of a family, three hundred and twenty acres; to each single person over eighteen years of age, one-fourth of a section; to each orphan child under eighteen years of age, one-fourth of a section; and to each other person under eighteen years now living, or who may be born prior to the date of the order of the President directing an allotment of the lands embraced in any reservation, one-eighth of a section.

The legislation also added:

PROVIDED FURTHER, *that the law of descent and partition in force in the State or Territory where the lands may be situated shall apply thereto . . .*

This so far has the ring of sincere and well-thought-out Yankee doctrine concerning land and its value. The hitch

came with the death of the Indian head of a family occupying the allotted land.

The High Plains Indian peoples never evolved a concept of inheritance as did the Anglo-American; therefore ideas about wills and rights of inheritance were generally unintelligible to the Rosebud Sioux (and today wills are still virtually unknown on the reservation). Accordingly, when the Indian head of a family died and the questions of land inheritance arose, the Bureau of Indian Affairs, charged from the law's inception with managing the allotment land system, acted for the Indian landowner according to existing state or territorial inheritance laws and divided the original family head's allotted lands equally or proportionately among his descendants.

Here a subtle but ultimately profound change took place. The surveying of the Rosebud Reservation so that the allotments could be staked out took years, and only after great difficulty was it finally accomplished. So, rather than going through the sweaty business of visibly marking out each inherited plot on the allotted lands, the phrase "in severalty" in the Dawes Act came to be interpreted as meaning that more than one person could own interest in the same area of allotted land.

This fractioning of interest in land has never stopped. When the original landowner's heirs passed away, their interest in the inherited land was in turn divided among their heirs, and when these died, further divisions were made, all by the bureau in strict accordance with Anglo-American inheritance laws. The process is now in the fifth generation, and still this landed cornucopia continues to belch forth ever-decreasing interest parcels in the original lands to ever-increasing number of heirs. I know of one quarter-section of land (160 acres) on the Rosebud that is now owned in equal and full share by 132 people, all direct descendants of the same Indian head of the original family. Thousands of other plots of land on the Rosebud are owned in a similar manner by other multitudes. A major portion of the bureau's time is spent in trying to keep straight the land records of this fractionated interest land problem. In fact, a computer is now being used, with some success, to do this chore, and if the reservation Indian people need the bureau for no other purpose, they need it to stave off the legal chaos that constantly hounds their land transactions.

The fractionated interest problem does not end here. Take for example the 160 acres owned in full and equal share by 132 people. If one of these owners should decide to construct a business on the land (or to alter it in any physical way), approval for this venture would be needed from every one of the remaining 131 landowners, some of whom may live thousands of miles away. Considering the difficulties of resolving such problems as who invests what and who gets how much in return in profits or rent, it is not surprising that few try such economic ventures, nor is it surprising that even fewer succeed.

Attempts to use allotted lands as a source of revenue through ranching are equally complicated and heartbreaking. To prevent overgrazing, the bureau as trustee has determined that only a limited number of cattle can be grazed on any given acreage of ground. On the Rosebud, this amounts to slightly more than eight head of cattle per 160 acres. With the sale of these eight cattle, assuming that each head would bring $400 (a handsome figure even at today's high meat-on-the-hoof prices), each landowner of our allotted 160 acres would receive $24.24 as his share of the sale, with feed and operational expenses still having to come out of that figure.

Land is frequently leased for grazing purposes to ranch owners, usually non-Indians. Again, to ensure fair prices to the Indian landowners, the bureau has established lease rents to be paid for such use of allotted lands. On the Rosebud, this figure averages around $2.00 per acre per year. Again taking as an example the 132-owner section of 160 acres, each owner of that quarter-section of land earns a total of $2.42 per year in rental fees. One could hardly eat heartily once, let alone for a whole year, on that sum.

Amidst this befogment of figures and unbelievable complexity, some hope for an eventual livable solution can be seen. Early in the 1940s, the Rosebud Sioux tribe established the Tribal Land Enterprise (TLE). It was, and still is, unique among Indian operations on any reservation. This office had the option of buying individual interest shares on all allotted lands placed for sale or of buying an individual's interest if he wanted to sell. At those frequent times when the tribal government ran short of funds, the TLE office purchased fractionated interest shares by issuing certificates to be redeemed at an established value against future tribal income. The redemption of these certificates is now years behind schedule, but issuance of the certificate itself involves the tribe in lands owned by tribal members, thereby slowing down further dilution of titles. Many years from now, these interests will become consolidated in the form of clear titles held either by the tribal government for its own use or else sold with clear titles back to individual tribal members. Presumably, the fractionating heirship procedure will not be followed again.

THE ECONOMIC SITUATION on the Rosebud is almost as complex as the land situation. Historically, the High Plains tribes did not have an established monetary system; they traded goods directly for goods. The change from this barter system to a hard-money concept has not been easy

Continued on page 58

Confrontation and Innovation on the Campus

An Eventful Decade for Western Universities

by Richard G. Lillard

THE AMERICAN WEST of universities and colleges extends from El Paso and Bozeman to San Diego and Seattle. It spreads in a vast outward reach to Honolulu, site of the most southern of United States universities, amid the world's largest ocean, and to Fairbanks, site of the most northern university in the Western Hemisphere, close to the Arctic Circle. Except for the University of Alaska with its long natural dimout in winter and campuses along the foggy West Coast rim, the western institutions stand notably in sunny climates, and virtually all of them occupy land with a view of mountains, which often loom spectacularly close by, as do the slabsided Flatirons of the Rampart Range behind the University of Colorado.

There at Boulder in 1973 a committee of the regents completed an in-depth study of a mimeographed document reviewing the university's history since 1963. They had requested an objective review of university governance, major developments in the faculty, and student and social dynamics —a study that "will clarify what the situation has been, what it is—and, *most important*, it will serve as a constructive guide for the future." Quoting an archivist's revision of Shakespeare, a regent observed that "the past is prologue—study the past." The committee found that the decade had been "so dynamic and extensive in the range of events and developments both inside and outside of the University, and so comprehensively documented" that they now asked a qualified historian to write up the period. The previous history had covered seventy-five years and ended with July 1, 1963.

In proposing an entire book to cover ten years, the regents were doing Verne A. Stadtman one better. In his centennial history of the whole University of California (1868–1968), published in 1970 with 510 pages of text, Stadtman gave 54 pages, or a tenth of the text, to the events of the preceding four years. And his book stopped two years short of the most sensational and lethal Berkeley incidents. In its way the decade 1964–74 stood out like "the ten days that shook the world" of the Russian Revolution, or the Hundred Days of Franklin D. Roosevelt's first administration. In the oceanic and continental West, as in the East, it was the decade when higher education became Big News, as Hot and Cold War had been in the 1950s and forties, labor and government in the thirties, and business and booze in the twenties.

After the end of World War II, and especially after Sputnik, the crush of G.I. students and rise of federal and state largesse gave education a special vocational, scientific, and military emphasis that delegated to the university presidents the task of institution and system building. Though education, unlike war, was not a top federal priority, with law after law, the government pumped billions of dollars into the universities, from the National Science Foundation Act of 1950 to the Economic Opportunity Act of 1964, or the Higher Education Act of the same year. Funds poured in from HEW, NASA, AEC, and scores of other federal agencies.

Presidents and chancellors guided the rise or spread of institutions more lavish than most corporations, notably in California, where President Clark Kerr helped create the "multiversity." The University of Utah, Montana State University, and a score of other institutions put up building after building and acquired ever more vice presidents to care for this or that.

RICHARD PURDIE: UNIVERSITY OF DENVER

After a decade of upheaval and ferment, the campus scene is showing evidence of a return to past traditions—but (as exemplified by these University of Denver students) with the indelible stamp of the current generation.

President Roger Corbett of New Mexico State University turned the six-hundred-acre campus at Las Cruces into one of six thousand acres—a plant worth $10 million into one worth $55 million. Dozens of campuses, community colleges, or prestigious universities remained vocational, professional, or intellectual enclaves in countryside or city, increasingly conspicuous for their architecture, which rose to match the mountains in the background. Full of new faculty, flush with the easy money, western institutions caught up with midwestern and eastern institutions and sometimes surpassed them. The jest went around that if Henry VIII were alive he'd sack the universities. Carried on by its momentum, the boom continued even after the start of the most violent ten-year period in western—and American—educational history. For the first time there were conspicuously more college students than farmers, and by a singular parallel a revised, urbanized Populism egged on the academic rebellion. The upheavals came in the years of the largest budgets.

Then, beginning with the 1970s, the boom ended and a bust began. Funding, bombings, enrollments, newsworthiness—all declined. By 1973 the states were retrenching, as Congress, legislatures, corporations, and alumni all held back on support. Thus the elders of the affluent society punished their young for being products of American civilization. The lordly university system of the lordliest western state had to make a major shift and cut back its several campuses in order to maintain only two large general campuses, in Berkeley and Los Angeles. The regents scaled down growth plans for Santa Cruz from 27,500 students to 7,500.

During the decade distinctive private liberal arts colleges maintained themselves even when they did not avoid the noisy conflicts that made the news. Reed College continued to be one of the achievements of Portland and to turn out a remarkable group of graduates who went on to eminence in science, in business, and in teaching. Occidental College remained a charming enclave of learning and professional preparation in a quiet vale isolated from the sound of Los Angeles traffic. In Colorado Springs the Colorado College, generously helped by foundations and private donors, continued toward its centennial. Institutions still strongly religious—Catholic, Protestant, or Mormon—went along without disruption, Loyola training pre-lawyers, Loma Linda training doctors. Brigham

Young University, which carefully screened its students, had no trouble, no hippies, no smoking, and no drinking. It had an expanding ROTC. It enrolled only a few blacks, most of them recruits from Africa.

Junior or community colleges continued to grow in numbers, size, and importance, especially in California, which had pioneered in the two-year colleges that both prepared students to transfer to universities and provided students with terminal work in vocational or semi-professional skills. By 1968, when the University of California had 98,000 students on nine campuses, and the California state colleges had 265,000 on eighteen campuses, the eighty junior colleges had more than 300,000 students.

Five years later the 13 western states held more than 230 two-year colleges; 8 in Alaska, 13 in Arizona, 111 in California, 16 in Colorado, 6 in Hawaii, 4 in Idaho, 3 in Montana, 3 in Nevada, 8 in Utah, 10 in New Mexico, 16 in Oregon, 27 in Washington, and 7 in Wyoming. By and large the new fad of "open admissions" found its proper place in the community colleges. Some of these were as large and broadly functional as many universities. Educational Resources Information Center (ERIC), the busy clearinghouse for junior colleges, housed at UCLA, helped unify an enormous, growing, increasingly powerful portion of higher education.

There were great changes in teachers colleges and normal schools, many of which matured into liberal arts colleges and took on the name "university," as did little Sul Ross in Alpine, Texas, or huge Long Beach State in California. The land-grant colleges, ever conscious of their natal year, 1862, and the pragmatic Morrill Act, continued to expand from agriculture, home economics, forestry, and mechanic arts to "general-purpose" social and humanistic offerings, including urban and international concerns. With these changes came a new generic name, as when Utah State College became Utah State University. Into the land-grant universities came more kinds of extensions services and also novelties such as training for Peace Corps jobs far from Corvallis or Fort Collins, in nations such as Ghana, West Pakistan, El Salvador, or Iran. In came centers to teach "neglected foreign languages." The University of Arizona, for instance, took on Oriental and Latin-American languages; UCLA, African, Latin-American, and Near-Eastern; Hawaii, Chinese, Japanese, Korean, Indonesian, Javanese, and Thai.

From 1964 the land-grant and state universities—often one and the same—began a new century of racial, urban, and ecological orientation and of hastened democratization of the student body and course offerings. Like the big private universities, notably Southern California, Stanford, and Denver, they hastened to catch up with the realities of citified America. After centuries the campus ceased to be designed essentially by and for white males whose folks were pretty well off.

SEEN IN RETROSPECT, the historic decade was like a classical drama. It had a quiet, even monotonous, beginning. Students were relatively unexciting and unexcitable. The faculty fussed about administrators but did not see fit to fight them, certainly not in the open. All sorts of things were wrong with the universities, and had been wrong for half a century, but nobody much cared. Then the assassination in illiberal Texas of the first president born since 1900, together with other political murders, stirred students to ask about justice, wealth, power, war, and the nature and meaning of an education.

They were disenchanted with business, corporate abuse of the environment, middle-class morality, institutional religion, the draft, the Pentagon, and the war-waging presidency. They were tired of poor teachers, the lecture system, rote learning, untouchable administrators, hostile trustees, the impersonal, ideal-less "multiversity." They were tired of the *in loco parentis* doctrine that made students' private lives subject to the codes of deans. Many of the rebels were "Spock marked," for they had been raised by the relatively permissive principles in Dr. Benjamin Spock's *Baby and Child Care*.

The students moved to engage in direct social action. They became outspoken protagonists and took steps to right wrongs. The major drama commenced. The action rose in a series of mounting climaxes that shook the Establishment from San Francisco Bay to the Pecos and the Yellowstone, especially during the years 1968–70, followed by falling action and an ending with clear potentials for the classical catastrophe. And though at the end campuses had greatly changed, things that struggling students had opposed, habits they had rejected, began to reappear.

The demonstrations of the 1960s far surpassed in intellectual significance the traditional empty-headed roughhousing connected with Big Game bonfires, dorm panty raids, or riots over dorm food. They dealt on a massive scale with the largest matters of education, international relations, and ethics. For 1961–63 the *Readers Guide to Periodical Literature* carried no entry for "student demonstrations." In the volume for 1968–69 it devoted three pages of double columns in small type to student demonstrations, and related citations filled other columns. The universities' most sensational decade in national history produced a shelf of books, including *Academia in Anarchy, Education and the Barricades, Police on Campus, The Grim Generation,* and *Rebellion in the University. Academics in Retreat* was a notable study of six campuses in Washington, Oregon, and California.

Appropriately, the big events began in 1964 at the University of California, Berkeley, the leading state university in the West and the nation, and one of the top three American universities in distinction of departments, size of libraries, and performance of the graduate divisions. By the end of 1965

PRESCOTT COLLEGE

A significant innovation of the 1960s and early '70s was the creation of the "unstructured" or experimental college. Here a field team from Arizona's pace-setting Prescott College studies the ecological balance of a nearby lake.

three books were already out—*The Berkeley Student Revolt: Facts; Revolution at Berkeley; and Berkeley: The New Student Revolt.* Others were to appear, such as *The Spiral of Conflict, Berkeley 1964.*

These detail the startling story of the 1964 Free Speech Movement, as students and sympathizers faced the administration and the police. Events piled on events—defiance of rules, arrests, leaflets and pronouncements, negotiations, strikes, rallies, obscene cries, parades, mass meetings, lie-downs, sit-downs, special sessions of the Academic Senate and the Board of Regents, rulings, professorial reports. Issues multiplied and for years episode followed episode—conferences with Governor Edmund Brown, rumors, teach-ins, bitch-ins, conflicts between faculty and regents, the monosyllabic Filthy Speech Movement, more reports, conclaves, experimental new courses devised and run by students, the resignation of the chancellor, rock throwing, investigations, trouble between President Kerr and the legislature, the election of Ronald Reagan as governor, arguments over imposing tuition, and the firing of Kerr.

In April and May, 1969, students and hippies moved onto a strip of neglected university property and turned it into "The People's Park." The university fenced it off. In a struggle to tear down the fence and regain the park, thousands of persons armed with rocks and empty bottles fought police armed with shotguns. A carpenter was blinded, forty-eight persons were injured, and six policemen were hospitalized. Police firing Double-O buckshot killed a rooftop observer. Then came days of marches and sporadic violence. Authorities sealed off the campus. To break up one demonstration, a National Guard helicopter sprayed tear gas over much of the campus. The stinging, nausea-producing gas drifted over the city, entering schools, homes, and hospitals. Next day the chancellor observed with understatement, "It's not a good year for universities." Two days later the police rounded up and jailed 482 persons. The whole struggle over the People's Park, as protagonists saw it, was a vivid parallel to the Vietnam War. It was the generals with poison gas versus the natives. Military California was at war with students. For the governor and his allies the word "Berkeley" had become synonymous with rebellion, bohemianism, and organized defiance of authority.

Meanwhile students had demonstrated at UCLA and at two campuses previously conservative and without evident interest in social questions or social action—Riverside and Santa Barbara. At a UCLA meeting two Black Panthers were murdered. The regents stirred things up further by firing philosophy teacher Angela Davis, who was black, intellectual, female, and Communist. In Isla Vista, a student subdivision next to UC Santa Barbara, students rioted against landlords, smashed buildings, and burned the local Bank of America. A series of presidents resigned at the Los Angeles, San Diego, and Berkeley campuses, as at San Jose State College and San Francisco State. At San Francisco students and young faculty sympathizers staged the longest and most dramatic campus strikes in United States history, while up to six hundred police patrolled the campus. The Black Students' Union and its friends struck from November 6, 1968, to March 21, 1969; the American Federation of Teachers from January 6 to March 3, 1969. After Professor S. I. Hayakawa became president, with Governor Reagan's backing, hundreds of persons were arrested.

Elsewhere in California, in other western states, and across the country the protests spread, as was also happening abroad from Japan to France, from Mexico to Israel. During 1968–69, along with the Johnson–Nixon war they detested and the two national conventions, one bloody with violence, one behind barbed wire, students reached one of their high points of conflict, often with leadership from Students for a Democratic Society or its radical splinter, the Weathermen. It was a year with sixty-one incidents of arson or bombing, about two hundred sit-ins, one hundred other demonstrations, and four thousand arrests. There were 232 major disruptions on 232 U.S. campuses during the first six months of 1969. On one April day students on seventeen campuses were occupying buildings. In 1970 the invasion of Cambodia and then the murder of Kent State students by the Ohio National Guard brought events at the universities to their highest pitch of violence.

From 1967 to 1973 students held their place in the news, and in history. They sat in at the registrar's office at the University of Denver, blocked traffic on the freeway near UCLA, scuffled with gym guards in Tucson, interfered with CIA recruiters at Boulder, and marched on ROTC drilling fields in Boulder and Reno. At Stanford they bombed cars and campus buildings and vandalized research laboratories and the president's office. Students struck to shut down the campus at Albuquerque (where national guardsmen bayonetted students and newsmen). They burned Old Main, the first classroom building at Colorado State University. Agitation was most varied and prolonged at Berkeley, the University of Colorado, Stanford, and the University of Oregon, where in 1969 the middle-aged acting president, after one year in office, was driven to his death in a quasi-suicidal accident. Ken Metzler's *Confrontation: The Destruction of a College President* tells at length the Oregon story. Charles E. Johnson succumbed to pressures from all sides—militant blacks, anti-war and anti-pollution whites, pornographic students, prudish taxpayers, recruiters for Dow Chemical, the Navy, Weyerhaeuser Timber, and conservative politicians. Elsewhere presidents died in office or resigned after a year or so. The president of near-by Oregon State said, "You know . . . the fun has gone out of the presidency."

What came of all the declamations, marches, strikes, bombings, injuries, and killings? From the student point of view there were losses. Fees rose and tuition appeared. To conserve money and to discipline everyone on campus, legislatures created statewide systems of higher education. These defined production units and standards for personnel and space utilization. "The paper storm grows in volume," said a dean, "as we all become more accountable."

But students also saw many gains. The draft ended and the ground war in Southeast Asia ended and air war tapered off. ROTC dwindled or died. Research classified as secret ended at Stanford and military contracts ended at Cal Tech's Jet Propulsion Laboratory. Courses and curricula changed to admit more "relevant" topics. Professors graded more easily and gave so many A's and B's that grading became meaningless. Some colleges replaced grades with written statements. Students became part of campus governance. They served on faculty committees and in academic senates. Pitzer College, a new member of the Claremont group, undertook to run itself like a town meeting, with one vote for each person in administration, faculty, and student body. In all ways campuses became less elitist and more democratic, less a place for indoctrination by the Establishment and more a place for fresh personal experience. Colleges ceased to be self-centered social and professorial institutions and joined mankind. "Today's student is aggressive, impatient, easily bored," said a veteran Northwest professor. "Let's hope that he stays that way." Technical institutions became more aware of the humanities and the amenities and the need for public relations with the literate public.

Woodbury College, long a business school, added much general education in liberal studies to strengthen its training in business administration and professorial arts. It came to offer a balanced program with emphasis on business. At the foot of Pikes Peak, officers at the U.S. Air Force Academy started planning for a somewhat similar conjoining of specific aims and a broader orientation: an educational center financed by private endowments. In a large motel-like convention center military and civilian spokesmen would meet face to face to weigh the variety of problems that all responsible human beings confront.

INEXTRICABLE from the all-over student push was the pressure from certain ethnic or racial minorities for admission and for special course offerings. With help from federal agencies, foundations, and enlightened educational officials, the ethnics made major gains. The absolute numbers of such students rose notably on western campuses. In small private colleges the percentages rose even faster, to 10 or 12 percent at Pomona or Occidental. In the fall of 1967 Stanford had 120 black, brown, and red students; in 1972 it had 1,060, including a 500 percent increase of the number in graduate schools. At Washington State blacks, specially recruited, mostly from Seattle, made demands on the administration. White students supported them and some faculties struck to support. The university negotiated but the vocal citizenry of Washington turned on the faculty, and some of the most challenging, abrasive—and useful—professors were fired. At Santa Barbara blacks occupied the computer center and posted a sign: "We've got your brains." Some law schools were able to select blacks who fully qualified but other law schools, as at Washington State, had to meet HEW quotas by excluding better qualified whites, who went to court to bring charges of reverse prejudice. On some campuses blacks wanted to be graded one step more easily than whites.

By the end of 1973 ethnic studies had become major additions to curricula. The University of Montana, for instance, offered Black and Indian studies; Whittier College, Black and Chicano studies, and a Chicano Student Center. Colorado State University had ethnic courses but no major or department. Wyoming had an Ethnic Cultural Media Center. The University of Colorado had programs for Black, Mexican-American, and American Indian studies, and a new Indian education program involved Indians and non-Indians in a combination of academic studies and ACTION work on the reservation at Pine Ridge in South Dakota. The Colorado College introduced Southwestern Studies, saying that red, white, black, and brown "civilizations" blend in the West as nowhere else. Many junior colleges had Black Studies—the biggest modification of their curriculum since the 1920s, when vocational and technical courses were introduced.

Several places such as Boulder gave Contemporary Asian Studies. The East-West Center made the University of Hawaii the leader. In 1973 it received $1 million from Tokyo for Japanese Studies, as did Stanford and the universities in Berkeley and Seattle—four campuses out of ten in the United States—part of a program to develop in America more understanding of Japan.

In general Indians remained neglected despite some special efforts by Utah universities, UCLA, Stanford, Northern Arizona University, and the University of New Mexico. The Berkeley catalog offered Native American Studies, with the coordinator and lecturers identified by academic degree and tribe—Blackfoot, Cherokee-Pima, and Squamish. At Navajo Community College in the Navajo Nation, Indian spokesmen talked of ousting all Anglos: "Go home, missionaries. You've got plenty of work to do on your people." In 1973 one young Navajo, a student at Albuquerque, kidnapped at gunpoint a regent of the university who was also mayor of Gallup and partner in a profitable liquor store just outside the reservation. Somehow the Indian sustained gunshot wounds, from which he died. The regent resigned.

Courses for Spanish-speaking Americans appeared throughout the coterminous western states. Early in the 1960s the University of the Pacific set up the first Spanish-speaking college in the United States, Elbert Cowell College, where Latin- and Anglo-Americans experienced "total immersion" in *geografia, historia, matematicas,* and English as a foreign language. Though New Mexico State University failed to develop the tri-cultural theme expressed by Anglo, Zuni, and Hispanic speakers at the inauguration of President Gerald Thomas, it did develop a successful M.A. course in agriculture and engineering for students coming north from Latin America. Taught in Spanish but with progressively more English, they graduated knowing both their field and English. The Las Cruces university, New Mexico Western at Silver City, the University of Texas at El Paso, and the Universidad de Chihuahua set up a bicultural alliance.

Chicanos, who identified with Mexican and Indian origins, and Hispanos, who identified with Spanish colonists centuries ago, had been as quick as blacks to bomb and shout and make legitimate or extreme demands. After 1969 they took over a state university, New Mexico Highlands, in Las Vegas. After an Anglo president had resigned, a Wisconsin Anglo was kept from taking office by threats and explosions. Anonymous letters arrived with bullets enclosed. Squads of brown berets stormed into university classrooms and into local high school classes to intimidate Anglo professors and their children. Chicano gangs beat up Anglo students. The district attorney, Donald "Tiny" Martinez, pushed no prosecutions and a local judge threw out any cases that happened to come before him. *El Machete,* a Chicano underground sheet in garbled English and Spanish, spread malicious rumors and pejorative metaphors about Anglo administrators. On the demand of the district attorney and Chicano students, the regents named Frank Angel, a Hispano, to be president. Anglo professors began to resign or retire early, and Anglo students transferred away. The new regime put Chicanos on the faculty whether qualified or not. The test was 100 percent loyalty to *la Raza* and to the flag of Aztlan, mythical homeland of Aztecs.

Spanish-speaking Chicano violence allied with local politics carried on to such an extreme that in the next election His-

panos in town voted "Tiny" out of his post. In late September of 1973 thirty Chicanos occupied President Angel's office and demanded his resignation and that of other top officials, some of them with Spanish surnames. The students went to jail for twenty-four hours, and classes went on. The cycle of historic events was still turning.

On scores of campuses more moderate than New Mexico Highlands the effort went on to integrate ethnics into the mainstream of American life. There were quiet dropouts, as of Indians in Flagstaff or Eskimos at Fairbanks and unnegotiable black demands that got negotiated, as at Western Washington State, and there was often unproductive self-segregation, resentment, and alienation. It was hard for ethnics to see the connection between *Beowulf* or the Italian Renaissance and the Phoenix barrios or the Oakland ghetto. Most of the time the white majority was the more willing to integrate, "in a conscious effort to achieve greater ethnic and socio-economic diversity." Campus populations changed from elitist monochrome to democratic polychrome. It was a great step forward on earth's crust, although as one Pacific Coast president said: "The University is . . . a less easy and comfortable place for nearly everyone in it than it once was . . . it's a less complacent institution."

ON ANY CAMPUS, growth as such after 1964, though physically impressive, was simply more of the years since World War II, more faculty and staff, more students, more duplication of familiar functions and forms, more buildings, with a few novelties such as the air-conditioned Minidome in Pocatello, 103 feet high at the central span, inside which teams played football, punting as if in sunlight.

In the growing cities of several states, institutions old or new grew faster than revered alma maters in traditional college towns. Startling were the booms at Arizona State University in Tempe amid the Phoenix area, at the University of Nevada in Las Vegas as Clark County grew to hold over half the residents of Nevada, at Portland State, which threatened to outsize the universities in Corvallis and Eugene, or at Boise State, rapidly catching up with Pocatello and Moscow.

One reason urban institutions grew is that they served local needs. Portland State (once "the U by the Slough") fitted into growing technological industry in the city, site of the largest maker of oscilloscopes which was also the largest local employer. Portland moved fast into urban studies, systems science, and environmental sciences. The University in Las Vegas (once "Tumbleweed Tech") pushed hotel administration and prepared to develop the performing arts; it also found a role in short-term courses as in desert and Colorado River ecology.

Spurred on partly by students, partly by the rise of the concept called "multipurpose," universities created new non-military professional schools and institutions, and set up cooperative ties of many sorts. By and large these were graduate or public service activities that did not have day-to-day bearing on the teaching of undergraduates, but did have direct connections with mankind's intellectual and physical powers.

Innovations took many forms other than the setting up of ethnic programs. Many were reactions to the environmental crusade which had merged with the students' determination to confront the corporations and their bureaucratic allies. Montana State University set up a Center for Planning and Development and a Center for Environmental Studies. The Montana University Joint Water Resources Research Center, founded in 1964, coordinated campuses at Bozeman, Butte, and Missoula in basic hydrology studies, water-soil-plant relationships, and other matters. The University of Arizona, already impressively involved in many cooperative research projects, added the Arizona Cooperative Fishery Unit, the Environmental Research Laboratory, the Office of Arid Land Studies, the Optical Sciences Center, the Solar Energy Laboratory, and the Water Resources Research Center. It continued to cooperate with the National Science Foundation's solar and stellar researches on Kitt Peak. It cooperated with the University of Sonora at Puerto Penasco on projects in solar energy, power-water-food facilities, and marine sciences, and it helped build an agricultural school in Fortaleza, Brazil.

On the Reno campus the Desert Research Institute, backed with much money from the Max C. Fleischmann Foundation, set out to make special, unique contributions. A strong group of experts went to work on weather phenomena, including cloud physics, desert biology, Great Basin water resources, Indian and Basque cultures, and local industrial potentials. They invented the Atmospherium. Under its thirty-foot, planetarium-like dome they could show in full color in half an hour a whole day's skyful of weather, together with all the accompanying sounds of wind, rain, and thunder. The Reno campus also innovated in founding a two-year School of Medical Sciences. And each summer, with aid from Fleischmann, the university served as host to a college for lower-court judges from all over the country.

During the 1950s Oregon State University had supplemented its standard public-service programs—forestry, agriculture, home economics—by moving into oceanography and marine science. In the sixties it developed its center on the coast at Newport. Then it became a national sea-grant institution, and for several years in the early seventies it received the largest federal allocations. The OSU Marine Advisory Service, part of the regular Cooperative Extension Service, functioned in connection with traditional staffs in the coastal counties from the Columbia River to the Rogue.

DAVID MUENCH

Despite shock waves that have reverberated across western campuses—as here at Berkeley, California—the universities "continue to be places where human beings search for truth, respect scholarship . . . and defend intellectual freedom."

In 1972 the University of Hawaii became another of the sea-grant institutions. Since 1967 it had been conducting research into the economic potential of algae, shrimp, prawns, sea turtles, and coral beds, and into ocean engineering, aquaculture, and coastal environment management. By agreement with the governments of France, Canada, and the United States, Hawaii began building a major telescope on Mauna Kea, 13,784 feet in elevation. The installation would make the university important in astronomy and geophysics.

THE UNSTRUCTURED "COLLEGES" AND "TASK FORCES" that began to appear after the eruption of 1964 had energy and freshness. They offered courses for ethnics, the deviant, the disadvantaged, the rebellious and restless, on all sorts of novel topics, but they tended soon to fall apart or fail. Professor Joseph Tussman's Experimental College at Berkeley, a parallel at UCLA, the Berkeley Board of Educational Development, and the UCLA Committee for the Study of Education and Society inspired similar efforts at Cal State L.A., Cal State San Jose, and elsewhere. At Western Washington State, students set up Northwest Free University, which lasted from 1968 to 1969. Anyone could organize a course, and most such courses were "freaky" and "irresponsible." By 1970 the experiments were largely dead. The University of Hawaii's New College, founded in 1970, died in 1973. It was a humanistically oriented, interdisciplinary tutorial program intended, said a student, to be "a brave experiment in innovative undergraduate education. It attempted to seek alternatives to the pigeonholed, stilted, and frustrating style of learning."

But though experimental colleges lost out formally they continued to influence. For years the University of Montana, following Tussman's model, gave an intensive humanities year to about a hundred selected students. Less successful educationally was the Round River year of study, an environmental program. It combined on-campus study and field experience that included skiing in Yellowstone. Stanford created a program whereby a student planned his own program if three professors in two departments approved it. By 1973 around fifty students were so doing, combining so as to have

Continued on page 62

The Accessible Wilderness

A decade of rapidly increasing population, affluence, and mobility has created a dilemma in the use of the West's recreational areas

by David Lavender

STATISTICS ARE A BORE. Yet how else is one to convey the enormity of what is happening in the open spaces of the nation?

Item: In 1973, three million more people paid recreational visits to the seventy-one U.S. national parks and monuments devoted to preserving scenery, native vegetation, and wildlife (as contrasted to historic sites) than did in 1972.

Item: Between the winter of 1971–72 and that of 1972–73, the number of skier visits to the Colorado Rockies jumped 20 percent, from 3.27 million to nearly 4 million. The lifts these skiers rode during the latter year elevated them, in the aggregate, 35,606 vertical miles, or roughly one-sixth of the way to the moon.

Item: During the Thanksgiving weekend of 1971, approximately 650,000 recreationists visited the deserts of Southern California. Some 2,600 of those visitors entered a motorcycle race whose ragged starting line was close to a mile broad.

For most Americans, the great adventures of the past have been reduced to casual outings. In 1870, Henry D. Washburn, surveyor-general of Montana Territory and a member of the first scientifically-oriented expedition to examine the geyser basin where Old Faithful is located, wrote concerning the eruptions: "No wonder, then, that our usually staid and sober companions [there were nineteen civilians, soldiers, and roustabouts] threw up their hats and shouted with ecstasy at the sight." The experience is different now. Throughout the summer, thousands of people gather daily in wide semicircles to watch each of Old Faithful's performances. A ranger lectures through a multi-throated loudspeaker, and when the geyser begins its white and roaring ascent, there is always a ripple of applause, such as a horse might receive for walking on its hind legs. A good show. But the ecstasy is gone, swallowed by familiarity.

The Grand Canyon of the Colorado River, sun-scorched and tormented by heavy rapids, is one of the most formidable as well as one of the most beautiful spots on our continent. It was first traversed in 1869 by a ten-man party under John Wesley Powell. During the subsequent eighty-odd years only a hundred persons repeated the adventure. In 1972, however, fourteen thousand people went through the canyon. Many caught dysentery because dams farther upstream have reduced the level of the high water that each spring used to sweep human excrement off the sandbars. The upshot has been a sharp curtailment in the amount of rafting allowed in the canyon bottom.

In 1873, three men from California's Owens Valley made the first ascent of Mount Whitney, 14,495 feet in elevation, the highest American peak outside of Alaska. One hundred years later, in 1973, 14,000 persons started for the summit—965 of them during the year's busiest day. Roughly 10,000 of the wayfarers reached the top, although the round-trip hike from road's end is twenty-one miles long, which for most people means camping out for at least one night somewhere along the way. Ironically, nearly four-fifths of the Mount Whitney trail lies in an area designated as "wilderness."

These situations, and hundreds more like them, are spin-offs of the great cultural revolution of our times. The population of the United States is almost 90 percent urbanized. Ancient contacts with the land have been traded for an environment that is (it has become a cliché to say) crowded, noisy, smoggy, and overwhelmingly impersonal. As machines have increasingly taken away pride in craftsmanship, the Protestant work ethic that once supported the Industrial Revolution has lost its justification. Many workers now go about their tasks so that they can finance other ways of attaining fulfillment—"the pursuit of happiness."

In spite of inflation, the average skilled worker of the 1970s earns three times more real dollars than his great-grandfather

Recreational vehicles and the leisure time to use them have opened up vast areas of wilderness for the public's enjoyment—a mixed blessing that also exposes the land to abuse.

COLORADO DEPARTMENT OF PUBLIC RELATIONS

did. Meanwhile the average work week has shrunk from sixty or more hours to forty or less. For two-thirds of the nation, several three-day weekends each year and paid vacations of half a month or more duration are the rule.

What is to be done with so much time and money? As the statistics presented above indicate, much of it is being devoted to outdoor recreation in large blocks of publicly owned and hence publicly available natural-resources land—mountains, canyons, forests, prairies, deserts, lakes, and winding streams.

Roughly 80 percent of such land is located in the eleven states of the Far West and in Alaska. Except for Alaska, however, distance is no longer the barrier it once was. Four of every five American families own at least one automobile. By winter special planes for skiers shuttle between the mountains and major population centers. In addition, westerners are exuberant users of their own recreational areas. Although seven million tourists visited Colorado in 1970, 79 percent of the year's outdoor recreational activity was accounted for by the state's own two million residents.

Why such a rush for open space? Explanations are probably as abundant as the people who do the rushing. Yet surely one basic motive resides in a pioneering mystique that tells us we drew special strength as a nation from the tremendous act of forming a civilization where once only "savages" roamed. It still is part of the American yearning to want to see bits of that land as the early settlers saw it, to explore the unknown, to experience adventure, to taste, however briefly, the kind of freedom that reputedly was the daily diet of the mountain man, the cowboy, the wandering prospector, and the itinerant logger.

An even more powerful reason for turning to the woods has sprung from repeated assurances by our sages that in the byways of the earth we can find balm for spirits bruised by too much materialism. Only through nature, Ralph Waldo Emerson wrote more than a century ago, can man regain contact with the fundamental forces of life and thus realize his dignity as an individual. Moreover, *any* man can do it. "Give me health and a day, and I will make the pomp of emperors ridiculous." Or, in the epigrammatic, enigmatic words of Emerson's disciple, Henry Thoreau—words that have become the banner of the modern movement into the backcountry of the West—"In Wildness is the preservation of the World."

Another singularly potent disciple of both Emerson and Thoreau was California's John Muir. Sometimes Muir despaired of his fellow citizens, describing them in one private letter as "rough vertical animals called men, who occur in and on these mountains like sticks of condensed filth." Yet they could be saved if they would give up their grasping ways and come to the high country. Don't be afraid, he urged over and over. The wilderness is far safer (the words are from *The Mountains of California*) than are "the ordinary haunts of the devil, and of the pestilence that walks in darkness. . . . Even the sick should try these so-called dangerous passes, because for every unfortunate they kill, they cure a thousand." More poetically he summed up the belief in what is now his most oft-repeated statement: "Climb the mountains and get their good tidings. Nature's peace will flow into you as the sunshine into the trees. The winds will blow their freshness into you, and the storms their energy, while cares will drop off like autumn leaves."

If mountains were as good as all that, they should be available. Accordingly in 1892 Muir and twenty-six other Californians founded the now famous, highly aggressive Sierra Club for the expressed purpose of "exploring, enjoying, and *rendering accessible* [italics added] the mountain regions of the Pacific Coast." Success story. Today the Sierra Club's fifty-odd chapters embrace more than 100,000 dues-paying members. The club continues to explore, though in new ways. Its glossy publications speak eloquently about enjoyment. It conducts trips into remote areas everywhere, including, during the late months of 1973, the Himalayas. But it has learned to recognize, uneasily, the terrible dilemma that Emerson, Thoreau, and Muir never had to face—the problems created by too much accessibility.

DURING MOST OF THE NATION'S HISTORY, accessibility was related to exploitation. Whenever natural resources could be reached, they were promptly seized and, as book after book has told us, squeezed mercilessly.

The threat offered primeval America by this unlimited commercial entry to the public domain was sensed long ago. In 1832, George Catlin, our first great painter of Indians in their home environment, urged his countrymen to create "a *nation's Park*, containing man [Indians] and beast, in all the wild and freshness of their nature's beauty!" During the next thirty years, Thoreau, Horace Greeley, and a handful of other preservationists offered similar recommendations. Finally, in 1864, Congress took a tentative step, ceding to the state of California "for public use, resort, and recreation" about twenty miles of the Yosemite Valley. No one defined what "resort and recreation" consisted of, but at least they didn't involve either homesteading or money-making. So far as the country's land-use policies were concerned, that really was an innovation.

The federal government surrendered Yosemite to California in order to preclude carping about state's rights. This consideration did not hold in the territories, which were federally administered, and it was in a territory (Wyoming mostly) that the United States made its next bow toward noncommercial land values by creating Yellowstone National Park. Although

The bottom of the Grand Canyon of the Colorado once was almost inaccessible; today boat and raft tours carry as many as fourteen thousand visitors down the river each year. Here a party rests in Marble Canyon.

PHILIP HYDE

the area was large—3,348 square miles compared to Yosemite Valley's 20—the step was still cautious. The Gilded-Age Congress of 1872 took it only after being assured that this quixotic gesture of forming "a pleasuring ground for the people" (words used in the act establishing Yellowstone) would cost little. The area was too high, cold, and remote for profitable exploitation.

Other "unprofitable" regions were slowly pulled into the system. By 1910 America could boast of eight national parks and several national monuments. (The two types of reserves differed in that only Congress could create a park, whereas the President had the right, under the Antiquities Act of 1906, to establish monuments by executive proclamation.) Altogether, in 1910, these parks and monuments covered some five million remote and rugged acres. Although this was less than three-tenths of 1 percent of the land embraced by the forty-eight states, it was enough to raise questions. How much priority should be given to mere pleasuring?

The first major challenge was raised in the vicinity of the first recreational reserve, Yosemite Valley. In 1890 Congress had surrounded that state-administered area with Yosemite National Park. In 1906 California returned her small piece of the region to the federal government, and the integrity of the national park then seemed complete. Not so, however. During those same years the city of San Francisco had decided that its growing need for municipal water could best be met by building a reservoir at Hetch Hetchy, inside the park's boundaries.

Here, surely was a public requirement of such importance that considerations of pleasuring should not interfere. But they did. A furious controversy erupted. "Dam Hetch Hetchy!" John Muir cried in anguish. "As well dam for water-tanks the people's cathedrals and churches. . . ." Resort and recreation, in other words, involved more than just pastime, and in the end the battle was fought on the grounds of that spiritual ethic, hard though it was to define.

San Francisco won. On December 19, 1913, President Wilson signed into law a congressional act permitting the building of a reservoir in the park. But the controversy was not ended. A national nerve had been touched, even among people who never expected to see Yosemite. As writer Wallace Stegner later remarked concerning our backcountry wilderness areas, the embryo park system had become part of America's geography of hope. Deep down, the nation's psyche needed a counter to headlong industrialization, proud though the people were of industry's accomplishments. Part of the counter, it was deemed, lay in the parks.

Sensing this, a contrite Congress in 1916 established, within the Department of the Interior, the National Park Service. Ostensibly the step was taken to put the scattered parks and monuments under a unified administration. But the new service was also directed "to conserve the scenery and the natural and historic objects and to provide for the enjoyment of the same in such a manner and by such means as will leave them unimpaired for the enjoyment of future generations."

Mere enjoyment. Again other priorities attempted to assert preeminence. During World War II lumbermen cloaked in patriotism sought to harvest Sitka spruce, needed for aircraft, from Olympic National Park in the state of Washington. They were turned back, narrowly. Shortly thereafter the acute thirst of the booming Southwest led the Bureau of Reclamation (like the Park Service, the bureau was part of the Department of the Interior) to recommend a huge storage dam in scenic Echo Park on the Green River in Colorado's Dinosaur National Monument. In April, 1956, after years of heated dispute, the invasion was rejected. Clearly the majority of Americans intended that at least some of their open-space lands were to be retained for their enjoyment.

Enjoy them they did. By the time the Dinosaur battle was over, nearly fifteen million recreationists were pouring each year into the eighteen national parks of the Far West alone. They overwhelmed facilities. Hoping to catch up, not only in the West but throughout its system, the Park Service launched a ten-year construction program called Mission 66 from the fact that completion was scheduled for 1966.

Never did plans go more awry. Throughout the decade the number of parks and monuments, as well as the number of visitors, expanded steadily. (There are now thirty-eight national parks in the nation, eighty-two monuments, and scores of national seashores, recreation areas, and historic sites.) Trying to stay abreast was like walking in a bog; one fell farther behind with each step. And now it was the Park Service's turn to worry over the same dilemma that was troubling the Sierra Club. How much accessibility—how much and what kind of recreation—can the land and its water tolerate without detriment to the qualities the Park Service had been instructed to preserve? What kind of research, moreover, will lead to objective conclusions about these subjective evaluations?

The questions extended to other federal land agencies. The first, in the point of time, was the United States Forest Service. Originally it had been charged with administering federal timberlands in such a way as to protect watersheds while allowing private interests to cut logs, graze livestock, and extract minerals without impairing the productivity of the land. Its initial reaction to recreationists had been defensive. It simply tried to keep them from burning up the trees, fouling the streams, or getting lost or hurt.

Eventually the inpouring of visitors forced a change. The Multiple Purpose Act of 1960 officially proclaimed that so far as the public forests were concerned outdoor recreation was as important as timber harvesting, grazing, and water and

Increasing numbers of commercial recreation areas, as here at California's Lake Tahoe, cater to vacation homeowners and ski enthusiasts—leading to an inevitable conflict between those who would develop the land and those who would preserve it.

RAY ATKESON

wildlife management. A new slogan, "The National Forests, America's Playground," appeared on billboards, and the service stepped up its own program of building campgrounds, sanitary facilities, roads, and trails that had nothing to do with commercial interests.

As in the case of the parks, frustration followed. Last year some 180 million visitors (many of them repeats, of course) spent at least one day in the federal timberlands. Budgets have not kept pace with the inrush. On top of that, critics are charging that the Forest Service really hasn't altered its policies, but is listening as assiduously as ever to timber barons rather than to the public.

Another agency launched with no awareness of pleasuring is the Bureau of Reclamation, founded in 1902 to impound irrigating water for the arid regions of the West. Water's appeal is emotional as well as practical, however, as Melville eloquently recognized in the opening pages of *Moby Dick*. In the West, where inland water surfaces make up less than 1 percent of the total area, the hunger is irresistible. As soon as a reservoir appears, so do people who want to fish, swim, water-ski, picnic, or just contemplate.

This psychological reality was finally faced when Lake Mead was impounded behind Hoover Dam. Legally unable to use any of its own funds for developing recreational facilities, the bureau turned to the National Park Service for aid. The result was the Lake Mead National Recreational Area, visited by some seventy million persons since 1936.

Lake Mead was also a precedent for other gigantic, park-managed recreation areas—Shadow Mountain and Curecanti in Colorado, Glen Canyon in Arizona–Utah, Bighorn Canyon in Wyoming–Montana, the Whiskeytown–Shasta–Trinity complex in Northern California, and so on. Additional contracts for managing pleasure were entered into with other agencies, such as the Forest Service, until finally, in 1965, the Bureau of Reclamation was allotted funds for furthering recreational facilities of its own—currently some six hundred campgrounds offering 26,700 tent and trailer spaces, plus scores of boat ramps. They, too, are overstrained. More than five million visitor-days of use were chalked up last year at Lake Mead alone, more than double the visitations experienced by Yellowstone, the most popular of the parks.

Third and youngest of the federal government's land agencies is the Bureau of Land Management. Its mantle spreads across such varied geography as high-altitude tundra, deserts, prairies, tawny plateaus—all the areas that lie outside the jurisdiction of the National Park Service, the Forest Service, and such incidental agencies as the Corps of Engineers, the Bureau of Sport Fisheries and Wildlife, the Soil Conservation Service, and so on. It is no mean amount—170 million acres of BLM land in the states of the Far West and 290 million more in Alaska.

At first that huge area, much of it short on trees and water, was not considered by the Bureau of Land Management as offering much recreational potential. But it did have open space—lots of it—and when city people, particularly motorized people, discovered those far horizons, another crush developed. During the four years from 1967 through 1971, visitors to BLM lands more than doubled, from nineteen million to forty million. Since the Bureau did not possess even a ranger force during that hectic period (it is just now forming one for patrolling the deserts of Southern California) the problem of control can be surmised.

The count of federal agencies by no means completes the tale. State parks are proliferating amazingly. In 1950, Wyoming had two such entities, embracing 42 acres; by 1968 it had twelve covering 126,000 acres. During the same period the number in Colorado rose from four to forty-four, their acreage from 1,027 to 83,068. California, a leader in state park movement (along with Oregon, New York, and Pennsylvania) has expanded its recreational areas from 582,000 to 796,000 acres. Municipalities have also entered the field. The most popular sailboat area in Colorado is mountain-girt Dillion Reservoir on the Blue River, a key link in Denver's water supply.

Private enterprise lends its hand in meeting the need for facilities, notably in connection with skiing. Dude ranches, fishing clubs, trailer camps, hunting preserves, and trail-riding groups likewise offer accommodations to those who can afford to pay. The industrial tree farms of the Pacific Northwest absorb, mostly without charge, about 1.5 million campers, picnickers, hunters, and fishermen each year.

IN AGGREGATE, the number of people using and reusing the West's outdoor recreational grounds is staggering. An estimate of 400 million days of pleasuring each year is probably not unreasonable. Yet that figure, awesome though it seems, is the lesser part of the tale. The great strain on the outdoors today comes from the fact that most of the horde is mechanized.

Superlative highways, slashing double ribbons through forests and canyons, have quickened human migration almost unbelievably. Not so long ago a Denver family felt as if it were off on a major excursion when it chugged over Loveland Pass, 12,000 feet high, in order to reach the vacation lands of Colorado's western slope. Now, aided by prodigious Eisenhower Tunnel on Interstate 70, you can dive underneath Loveland Pass and be skiing at Vail within two hours—or, if you prefer, snowshoeing in the nearby Gore Wilderness.

Easy access to the backcountry has boomed the demand for vacation homes. Because of tax-shelter provisions these are generally condominiums, their shingled eaves looking like

bangs of varnished hair above staring windows. In the absence of effective local control—zoning boards in many mountain communities are reluctant to check "progress"—the problems of sewage disposal, parking, smog, and even plain economics are threatening to get out of hand. Construction is muddying streams; government employees, complaining that their wages will not cover the soaring cost of living, have taken to moonlighting to make ends meet; and old-timers sum up the change by asserting that it is no longer possible, on a winter night, to see as many stars as used to be the case.

In 1956, some 15,000 motorized camper units of various kinds were registered in the United States. In 1970 there were 379,400. In 1956, there were 25,000 motorcycles. In 1970 there were 1.43 million, many of them lightweight trail bikes and tote goats. In 1956 there were practically no snowmobiles. Now there are well over a million. Go to Aspen, Colorado, on a summer day and note the number of four-wheel drive vehicles on the streets. Or visit the beach near Arroyo Grande, California, and watch a dune buggy rally. The sight will convey more reality, perhaps, than any number of figures.

Wherever a weather-roughened old mine or sawmill road exists, there are drivers of campers, jeeps, trail bikes, and snowmobiles who are willing to tackle it. Open spaces above timberline and out on the desert tempt exuberant drivers to roam as they like. Outboard motors bring the same mobility to lakes and streams. Obstacles are embraced. Tackling difficulties, indeed, is a greater element in mechanized pleasuring than is the reaching of one's announced destination. The effect has been to miniaturize the nation's recreational areas. Although their total acreage has been expanding since 1872, their sense of spaciousness has been shrinking at an even more rapid pace.

As long ago as the 1920s Arthur Carhart, Robert Marshall, Aldo Leopold, and a handful of other Forest Service leaders foresaw the threat that the gasoline engine held for the wilderness. They determined to resist it. Many of their arguments had been familiar since the days of Thoreau and Muir: the need of havens far from the noise and pressures of civilization; a renewed contact with mankind's original sustainer, the land; the preservation, for historically minded patriots, of fragments of the wild ambience in which American civilization developed.

Leopold went farther. The natural world, he insisted passionately, did not exist for man's special benefit. All life, human included, was part of an interdependent whole. We try to protect our fellow men from abuse; we should do as much for nonhumans and the earth they inhabit. A start toward realizing this "land ethic," he went on, could be made by setting aside in remote and roadless areas blocks of territory large enough so that whole biotic communities could flourish undisturbed. In such areas machines would be prohibited, and man would enter as a respectful visitor only.

Like most paths leading toward an ideal, this one was beset with compromise. After agreeing that hunting, established livestock grazing, and prospecting for minerals would be allowed in the new primitive area, the Forest Service launched the program on a 500,000-acre tract in the Gila Mountains of New Mexico. Three decades later there were thirty-nine comparable tracts located mostly in the Far West and Alaska.

By then the value of all natural resources was rising, and friends of the program feared raids by potential exploiters. Wilderness lands were vulnerable. They had been set aside by administrative decree alone and their special status could be ended overnight by the same means. Hoping to prevent this, advocates of the wilderness system urged Congress to blanket the lands with protective laws that only another act of Congress could abrogate.

In 1964, after six years of acrimonious hearings, a cautious act embracing 9.1 million acres was passed. The bill, however, allowed for the review of other lands that might be included within the system. In 1968 similar protection was extended to so-called wild and scenic rivers. Although the Bureau of Land Management had not been included among the agencies originally charged with searching its holdings for potential wilderness regions, it entered the program around 1970 and has since established eight primitive areas in Montana, Colorado, Utah, and Arizona.

In spite of the names attached to these new areas, they are actually no longer very wild. Technology has made them accessible. Rafts of synthetic rubber and easily handled kayaks of fiberglass course the rivers in increasing numbers. Lightweight backpack frames and tents, freeze-dried foods, and the excellent topographic maps available through the United States Geologic Service enable young parents to take even tiny children into remote mountain basins. Familiarity is ending the fears that John Muir once felt impelled to soothe.

The result has been a startling surge in the number of visits paid to roadless areas, whether or not they are formally classified as wilderness. One instance: in the three years between 1969 and 1972, the total number of visitor-days in Rocky Mountain National Park rose from 2.2 million to 2.5 million, an increase of 14 percent. During the same period, use of the park's backcountry camps rose from 31,214 to 71,130—an increase of more than 125 percent.

Seventy thousand people can blacken a lot of virgin soil and rocks with their fires. Accordingly the park administrators have banned that ancient symbol of pioneering, the campfire, and require that all cooking be done on small chemical stoves the hikers carry with them. The hikers also have to carry out their own trash. But what of 70,000 camper days

of human waste? Individual removal? No one quite dares ask for that. And so the officials at Rocky Mountain are currently experimenting with helicopters. They fly empty privy vaults into popular areas, fly out with full ones.

Handling the problems created by overcrowding and high mobility has not been eased by deep animosities between mechanized and nonmechanized recreationists. Horsemen resent sharing trails with motorbikes. Climbers, whose own boots en masse are not exactly feather soft, decry jeep scars in the fragile tundra above timberline. Crosscountry skiers, fleeing the crowds and expense of the downhill resorts, are outraged to be overtaken in the quiet of the snow-filled forests by thundering snowmobiles. Backpackers scorn vehicular campers lined up in rows beside handy wooden tables, garbage cans, and concrete fireplaces. Yet who is to say which group returns from its vacations with its spirits most restored?

Some sophisticates, citing Switzerland as an example, would end segregation entirely. They would put restaurants on peaktops and run aerial trams among the crags and into the canyons, even the Grand Canyon. (See Eric Julber's "The Wilderness: Just How Wild Should It Be?" in the Los Angeles *Times,* December 5, 1970, an article later reprinted in the May 1972 *Reader's Digest.)* That way the public lands, which belong to everyone, would be opened to everyone.

At the other end of the spectrum are reformers who see the current obsession with remoteness as another example of middle-class self-indulgence. How many blacks and Chicanos does one find in the wilderness? Very few. So wouldn't it be better, these critics ask, for the government to devote its hundreds of millions of dollars of outdoor recreation money to building greenbelts and parks nearer the urban centers where they are needed?

Other hurdles to recreation management lie in the overlapping jurisdictions of frequently jealous bureaus. In an effort to remove some of the kinks, the Secretary of the Interior in 1962 formed the Bureau of Outdoor Recreation. This bureau manages no land. Through its six regional offices it does coordinate, or attempt to coordinate, all federal activities connected with outdoor recreation. Its research staff joins state recreation commissions in surveying needs and resources and in working out programs to bring the two together. Through the Land and Water Conservation Fund, which it oversees, it helps various agencies purchase new recreational lands—a total of some two million acres since 1965. It considers, or is supposed to consider, the environmental impact of proposed federal construction projects—highway, airports, flood-control channels and the like—on nearby recreational lands. It is, or can be, a legally constituted voice of conscience within the government itself, something that has been lacking in American land programs ever since the great give-away started nearly two centuries ago.

Meanwhile local authorities are at last beginning to ration the hardest-used parts of our roadless areas. People desirous of using backcountry camps in Great Smoky, Rocky Mountain, and Kings Canyon National parks, in sections of California's John Muir Wilderness, or beside the rivers of Dinosaur National Monument must obtain permits in advance. If the camps are full, they either change their schedules or go elsewhere. This is a startling abrogation of individual freedom in lands that supposedly are the last repositories of freedom, but careless overcrowding is also an oppression. Most campers, so surveys show, prefer rationing.

In the more congested parks, serious efforts are being made to disperse automobile traffic. Parts of Yellowstone and Rocky Mountain are threaded with one-way loops that enable motorists to leave the main arteries and amble ahead at their leisure. Cars have been banned entirely from the eastern half of Yosemite Valley and the Savage River section of Mount McKinley in Alaska. Sightseers there travel on free shuttle buses, step off when they wish, and then catch a later bus to continue their trips. Other trackless, open-sided mini-trains carry tourists among the archaeological treasures of newly opened (June, 1973) Wetherill Mesa in Colorado's Mesa Verde National Park. Double-decker buses are being proposed for the most heavily traveled eight-mile section of the Grand Canyon's south rim. An even bolder proposal concerns the use of an aerial tramway in sections of Washington's new (1968) North Cascades National Park, where the splendor of the mountains would be irretrievably scarred by a highway.

No longer will campgrounds expand indefinitely. Soon reservations will be required, on an experimental basis at first, in the most congested sections of six parks—Yosemite, Grand Canyon, Yellowstone, and Grand Teton in the West, the Everglades in Florida and Acadia in Maine. Private enterprise, promised freedom from government competition, will be encouraged to build facilities outside but near park boundaries. Publicity campaigns will be developed to turn visitors from crowded areas to lesser-known ones—from the south to the north rim of the Grand Canyon, from the east to the west side of the Tetons, as just two examples.

It adds up to a different kind of recreational West from the old one. As yet no one knows how satisfactory the changes will be. Still, most recreationists applaud the ideal, insisting that if we can find ways of bringing the disadvantaged into an outdoors that is partly theirs, if we develop new toleration for each other, and if we achieve a true respect for the land we are so eager to embrace, then we may yet find new pleasures in the old pleasuring grounds.

David Lavender *is author of several books of western history, including* Bent's Fort, Land of Giants, *and* California: Land of New Beginnings *(1972).*

Because of overcrowding, the backpacker's dream—a glowing campfire and the solitude of wilderness—may one day be a joy of the past. Already some national parks ban open fires and require reservations for camping.

ERNEST BRAUN

Letter from Canada by Wallace Stegner

Distance, like time, can sharpen our view of the familiar. Here one of the West's most renowned chroniclers looks at his native region in the light of today's growing Canadian nationalism—and finds some interesting parallels.

As a magazine established ten years ago to reflect and report the history, geography, and special culture of a vast and various region just developing a coherent sense of itself, The American West may be interested in the nativist revolution going on north of the border. A western American feels emotionally and intellectually at home in the present cultural climate of Canada, and he doesn't have to go to western Canada to feel the shock of recognition. Even in Toronto, a thoroughly eastern city and the cultural capital of English-speaking Canada, he encounters fellow provincials struggling to emancipate themselves from external domination and achieve an art and literature of their own. As expressed in Toronto, the mood is national, not regional, but it has inevitable regional accompaniments, and it differs hardly at all in its essentials from the mood that motivates a dedicated member of the Western Literature Association. What is more, it dominates Canadian forums and Canadian cultural dialogue. It is the hottest topic in town.

One thing the American regionalist is not prepared for is the degree of governmental support for the movement and the ways in which the cultural ground swell lifts and bears up what in the United States would be purely political activities. One is impressed, for instance—knowing the importance of little magazines in bringing together the producers and consumers of any literary effort—to learn that on October 4, 1973, the Canada Council, the government-directed cultural foundation, gave grants totalling more than $300,000 to thirty-two small publications. Many of these magazines were what Canada knows as "ethnics," some were national, some regional. All were supported as contributing to the larger nativist effort.

In the October issue of *MacLean's*—which calls itself "the Canadian national magazine" and is currently the most widely-read Canadian periodical—a lead article by Hugh MacLennan passionately warns Canada not to be taken over by the United States as Scotland was taken over by England, and an editorial celebrates the health, cleanliness, decency, variety, and hopefulness of the Canadian land and people. In effect, the editor says what hockey player Phil Esposito said after a bitter defeat by the Russians: "We *love* Canada!" Personally, I cannot imagine a professional American athlete making such a remark, nor can I imagine a leading American magazine asserting an unabashed love of country. But I *can* imagine an American expressing passionate affection for the *region* he comes from; and I can imagine a regional periodical editorializing on the physical and spiritual advantages of South, Midwest, or West. Part of the charm of regionalism is that it permits us to disavow the industrial civilization, the zoo cities, the eastern arrogances, the anomie and malaise of our country. We feel healthier and saner regionally than we can nationally. So do Canadians with respect to the United States, conceived as a monolith. Just as they do not always recognize how large a component of regionalism there is in their nationalism, so they don't always realize that in their local patriotism and their feelings toward the sources of power and domination, they sound almost exactly like an American province. But it would not do to tell them too bluntly, for what they do not want to be is anything American. They want to define, and if necessary, become themselves.

Hence the strong public interest in two one-man shows now in Toronto galleries. One displays the paintings of David

Blackwood, descendant of generations of Newfoundland sealers and fishermen, the other the paintings of the extraordinary William Kurelec, the son of Ukranian immigrants to Saskatchewan. Both are very strong painters of their own regional aspects of the Canadian scene, and both deserve the highly respected attention they get. But if one continues the analogue between regionalism and nationalism, one knows that any painter of the Canadian scene, even a poor one, would in these times benefit from a degree of overpraise.

Canadian identity, whatever that is—and everybody wants to know—is sought with the eagerness that always marks the efforts of cultural groups in a new country just coming of age. One suspects that the search is not going to produce any very dependable definition of the Canadian or the Canadian spirit. In most such situations what results is a paralyzing self-consciousness rather than a firm and confident sense of self. Identity is a thing that is recognized, not a thing that is created or defined, and any western regionalist could tell Canadians not only that they are reproducing a process that has been repeated in America, in successive regions, ever since the Connecticut Wits set out to write the American Epic, preferably in blank verse and preferably about such subjects as Niagara Falls and Daniel Boone's discovery of Kentucky, but that "Canadian" is going to be an even harder word to define than "westerner," or "American."

It would be easier to say what a Canadian is not than what he is, and many variations on how he is not a colonial Englishman, and not a provincial American, may be heard at a number of literary and ethnic symposia in Toronto. The topic is also discussed in every magazine I pick up. I expect to hear it between the lines in a series of thirteen hour-long television dramas, written by prominent Canadian authors such as Morley Callaghan, Robertson Davies, and William Mitchell, which are being produced by Fletcher Markle for CBC.

I expect to hear, too, and have already heard, that the Canadian takes his character in some mysterious way from the wilderness. Three quarters of all Canadians live in the narrow belt along the border, a belt hardly a hundred miles wide. They are hemmed in by the United States on the south as they are hemmed in by forest and tundra on the north, but the mystique is that it is the wilderness that has shaped them, even though they may have lived for six generations in Toronto or Montreal. A recent anthology of Canadian writing is entitled *Marked by the Wild*. And how familiar that sounds to a westerner! For we too have some sort of notion that the great open spaces have made us different from other Americans, and certainly from all Europeans. We may even be right, and so may the Canadians. But either of us would have a hard time demonstrating just *how* we are different.

Whatever national identity a Canadian thinks he discovers, it is sure to be a lowest common denominator of the broadest kind, for Canada began and developed as a nation divided in two, split between two frontier nations with different languages, backgrounds, culture, religion, and loyalties. Even now, when a Torontan searches for the Canadian character, it is an English-speaking character he instinctively expects to find. He thinks of the French of Quebec as an ethnic minority; the Quebecois, however, think of themselves as a nation.

On top of that fundamental division, more profound and divisive than anything the United States has ever known, except for the slave-free division, there have been other divisions. Loyalists fleeing from the American Revolution, Scotch and Irish, refugees from England and the potato famine—all settled in the Maritimes and have retained qualities of character and language unlike those of other Canadians. Moreover, since World War II Canada has welcomed millions of new immigrants from every part of the world. Toronto is reported to contain four hundred thousand Italians; one of every three Torontans is foreign born. And there are Czechs, Lithuanians and Latvians, Ukrainians, Greeks, East Indians, Jamaicans, who not. But the melting pot which was American gospel until perhaps a generation ago has never been gospel in Canada. Perhaps the intractable division between French and English Canada taught Canadians early that some things did not melt. So the Canadian mix is not a melting pot but what is usually called a "vertical mosaic" of "ethnics." Immigrant groups are encouraged not to lose their native culture but to retain it. And while this is going on, Quebec, the Maritimes, central Canada, the prairie provinces, and British Columbia continue to assert themselves more and more as separate regions.

So there are basic contradictions between the common effort to define a Canadian identity and the inevitable dispersions brought on by ethnicity and regionalism. That too is familiar to any student of the West, which is many regions, not one, with every sort of ethnic input and which has only recently been made to understand that it cannot speak of the westerner without somehow including in his composition a bewildering array of Indian tribes and cultures, the Spanish-speaking people of the Southwest, and the floods of recent immigrants —Chinese, Japanese, Filipino, Mexican. The usable past of western culture, as of Canadian, is sure to be an intricate mosaic, vertical or otherwise.

It is actually extremely instructive to see some of one's own dilemmas acted out in another place by another combination of people. Without ever having been (I hope) a fanatical westerner, I have loved the West—several regions of the West—more than I have loved other parts of America and more than I have loved the nation as a whole. I have rebelled against the influence of aspects of America that were anti-

pathetic to me and the region I felt I belonged to. I have resented the cultural and economic colonialism forced upon the West by the East: no Canadian could have resented American domination more. I have felt that if America was the last best hope of earth, as it started out to be, then the West was the place where the worst mistakes might be avoided and the best of the promises paid off. The average Canadian feels precisely the same way. He feels more *moral* than Americans, and he has a lot more faith in his country than most Americans can generate.

But if I have believed these things, I have tried to avoid being a regional jingo. It is one thing to encourage the creation of local literature, magazines, history, writers, and audiences. It is another—and some Canadians are as guilty of this as some American regionalists—to let local patriotism cloud the critical judgment, and to praise work merely because it *is* local. It is furthermore one thing to believe that the regions are the largest units in America (and eventually in Canada) to which one may give both love and loyalty, and another to aspire to no other audience. The way to catch the interest of audiences unlike yourself is to be most singularly yourself. So it seems to me inevitable that, especially with the encouragement of the "vertical mosaic" idea, Canada will break down into regions and ethnic groups, and that its best art and literature will reflect that national variety.

I do not therefore expect the efforts at cultural definition to come to anything precise; they may even delay or interrupt more important matters. So may the political biases that accompany much Canadian nativism, for politics can overheat cultural patriotism and exaggerate differences and restrict audiences and even lead to a kind of balkanization. In other words, too hard an effort at cultural identity could work to perpetuate provincialism.

That too is a matter that westerners as well as Canadians could afford to ponder. Variety, a mosaic, is eminently desirable and exciting so long as the confederating principle is strong, and so long as the principle of variety does not become actively separatist, as it has shown strong signs of being among, for instance, blacks and Chicanos in the United States and as it has always been among the Quebecois.

Pondering the Canadian situation, I seem to have clarified and hardened conclusions I have been working toward for a long time. Cultural self-consciousness is inevitable as one stage on the way from frontier barrenness to civilization. And cultural maturity has nothing to do with whether or not the civilization itself is just or unjust. To write from within a culture is not to accept everything that culture has done. Social injustice has bred more great literature than the sunniest and most egalitarian democracy, as witness Russia and the American South. The grooved habits of living together, the accumulated social history of a people, the games, superstitions, skills, customs, assumptions, the adjustments to land and climate, are everything. And they can't be forced. There is an inevitable time for them. To try to bring them about by rhetoric is like the anxiety of the Chinese farmer who kept pulling up his rice plants to see how they were growing.

Both Canada and the American West are in the middle of the maturing process, and far more than self-conscious exhortation is going on. One look at a Kurelec painting demonstrates how far it has already gone. But the production of art and literature requires more than the legitimizing of the local, though the legitimizing of the local may be our fiercest desire when headquarters, or what has assumed or appointed itself headquarters, treats us and our tradition contemptuously. Americans asserted themselves angrily—and prematurely—against the sneers of British travelers and commentators in the early nineteenth century, just as Canadians now assert themselves both against the traditional condescension of England and the domination of America, and just as westerners assert themselves against the parochial contempt of New York reviewers and critics. Nevertheless, anger should not divert us from the real job. The job is to be ourselves as completely as possible, and at the highest level.

Among other things, in America and Canada, that has meant creating and making available a usable past, something in which THE AMERICAN WEST has played an important role for all of its ten years. It means, for writers and artists, utilizing the physical and emotional materials that lie closest to hand and closest to the heart. It means taking advantage of every opportunity to create and increase the local audience, and not a push-button claque, either, but the first and best audience a local artist can have—a *real* audience, complete with clubs and sandpaper.

We don't have to know what a Canadian is, or what a westerner is, to be recognizably Canadian or western. When William Dean Howells, pondering what it meant to be an American and a writer, advised American writers to be "as American as they unconsciously can," he gave them advice that is still sound. The legitimacy of the local or regional is not something to assert; it is something to assume, to take for granted. So long as we are impelled to assert it, we demonstrate the persistent domination of what drives us to assert our difference. If we are still wondering who we are, we have not yet quite made it into the campground.

Wallace Stegner *has been associated with* THE AMERICAN WEST *through most of its existence and for two years was its editor-in-chief. His novel* Angle of Repose *won the Pulitzer Prize in 1972. Mr. Stegner has recently completed a biography of Bernard DeVoto,* The Uneasy Chair, *which will be released early this year by Doubleday and Company.*

The Beauty of the American West

ERNEST BRAUN

A Special Portfolio

In the brief span of years since Lewis and Clark penetrated the unknown frontier west of the Mississippi, the American people have succeeded in exploring, taming, and settling this immense wilderness. They have plowed, mined, and logged its resources, spanned its length and breadth with highways, populated it with cities. . . . Yet, even today much of the American West remains a land of vast open spaces and pristine wilderness blessed with a variety of natural wonders. On the next few pages of this anniversary issue, we offer—through the discerning vision of some of America's finest photographers—a pictorial tribute to this priceless and perishable heritage of beauty that westerners, and all Americans, hold in trust.

Joshua trees and Spanish bayonet populate a slope overlooking the surreal southern Nevada desert.

DAVID MUENCH

Creeping shadows deepen the ochre hues of erosion-carved walls and spires in Bryce Canyon, Utah.

ED COOPER

Hard lava core from a long-vanished volcano, massive Ship Rock rises out of the desert in northwestern New Mexico.

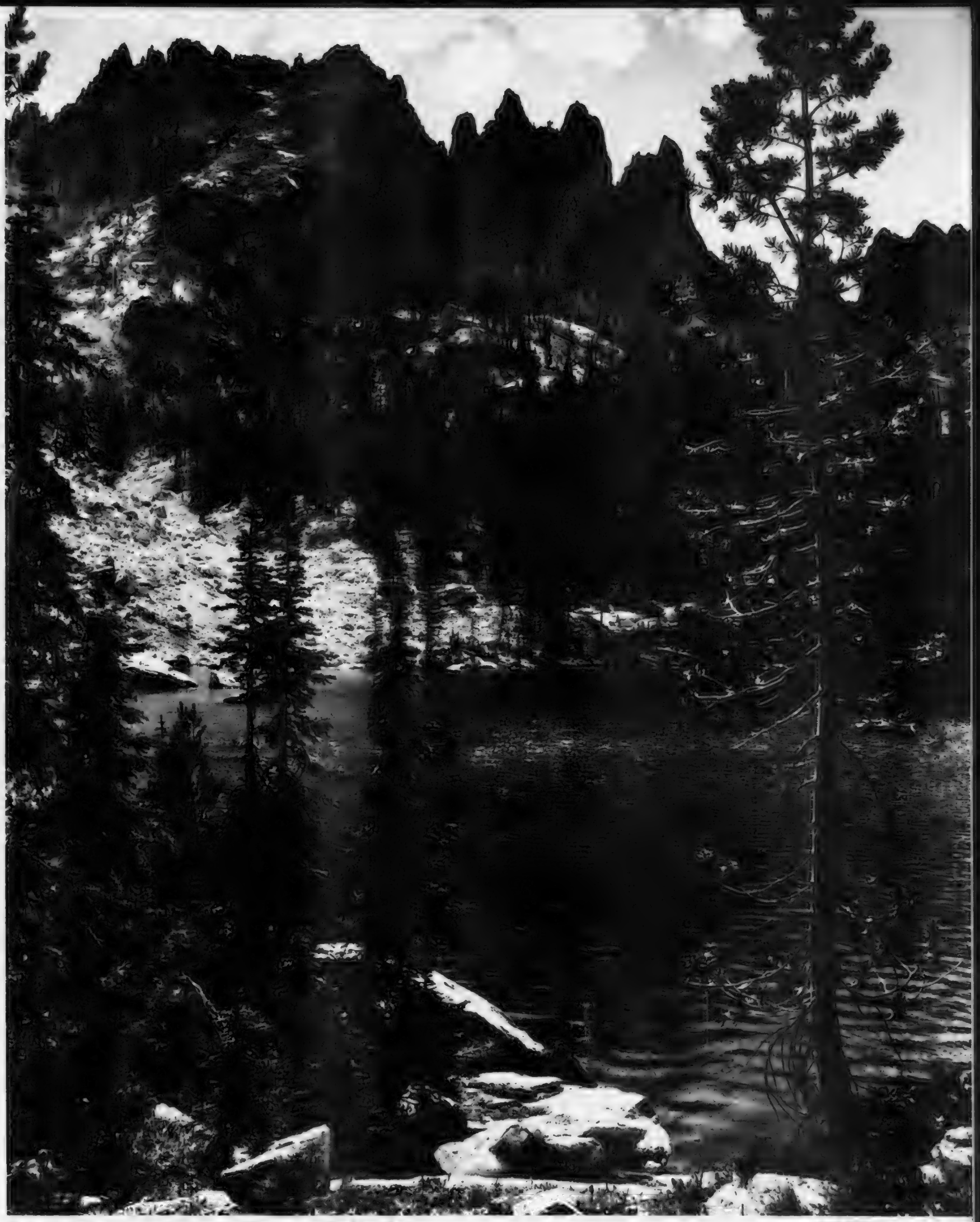
ED COOPER

Snow-frosted peaks contrast with lush spring pastures in the San Juan Mountains near Telluride, Colorado.

DAVID MUENCH

Overleaf: Winter adds a new dimension to the billion-year-old face of Arizona's Grand Canyon, here viewed from the south rim.

PHILIP HYDE

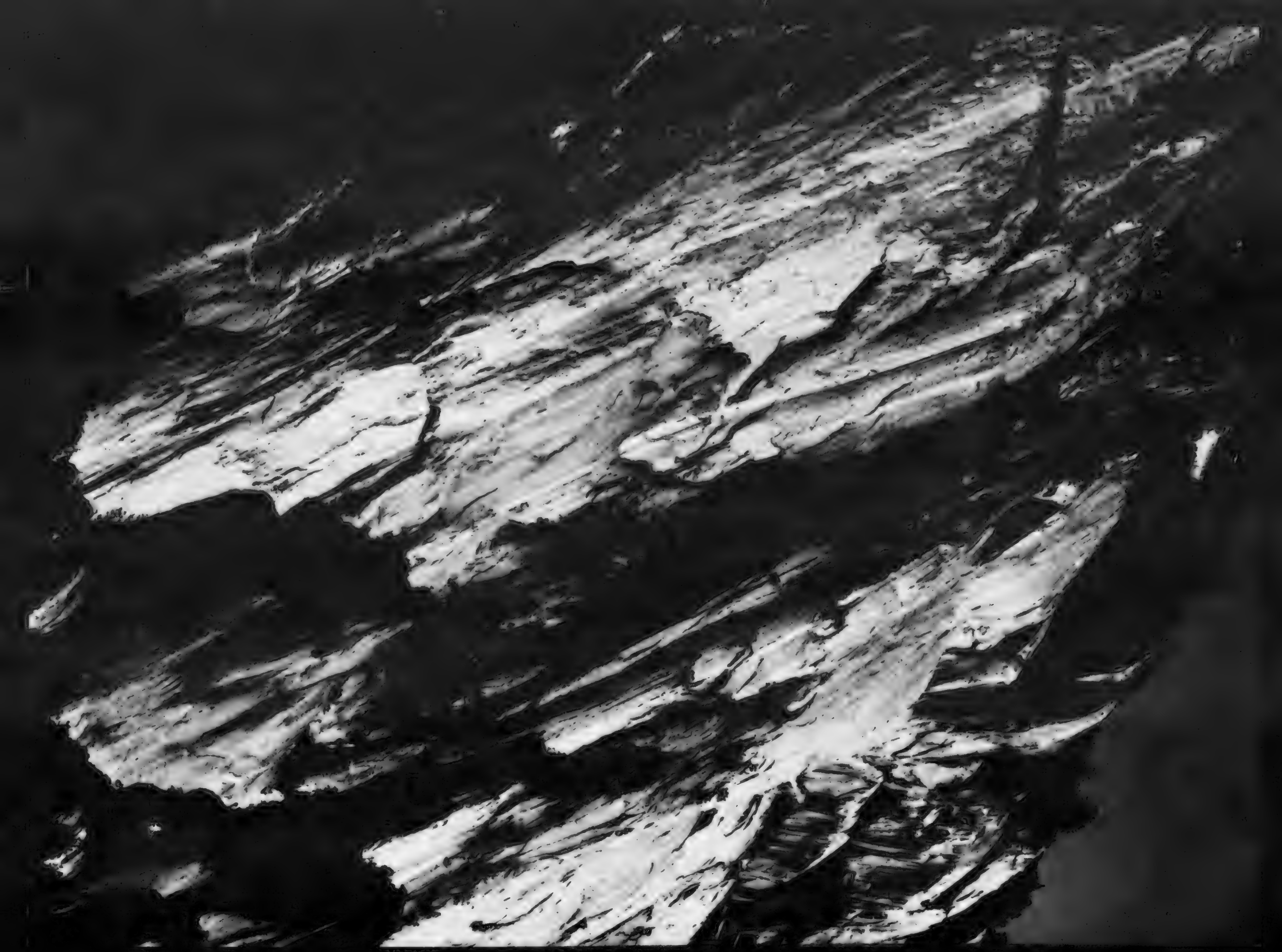


Baron Lake nestles at the foot of Warbonnet Peak in the jagged Sawtooth Mountains of Idaho.

DAVID MUENCH

Carved by rushing waters, Wyoming's Grand Canyon of the Yellowstone boasts a waterfall over a hundred feet higher than Niagara.

DAVID MUENCH



Rising 20,320 feet above sea level, Alaska's Mount McKinley claims title as North America's highest peak.

ED COOPER

Preceding two pages: Glacier-polished granite glistens in Yosemite Valley, California. Half Dome rears at right.

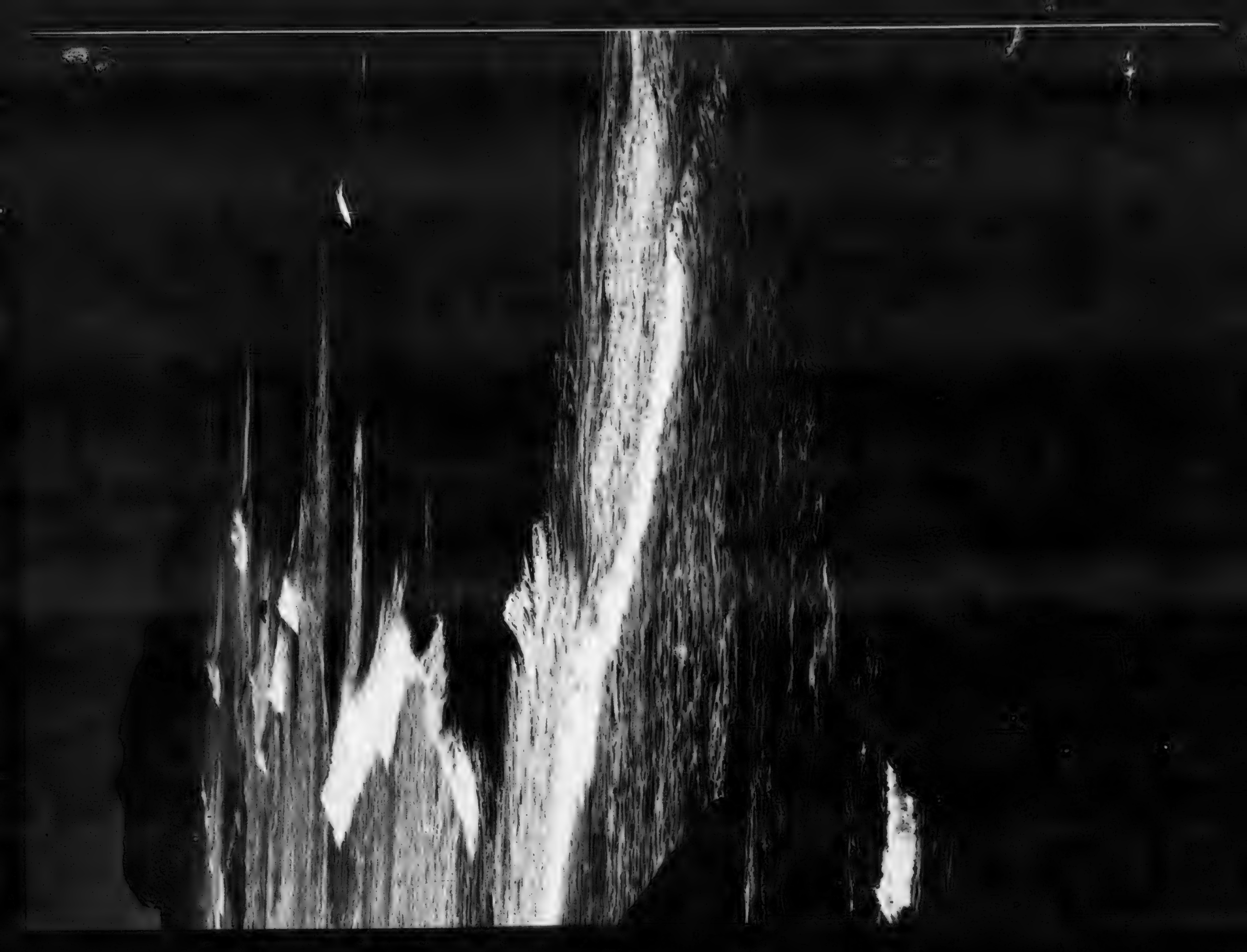
ED COOPER

Beargrass thrives near the foot of Mount Reynolds in Montana's Glacier National Park.

DAVID MUENCH

Overleaf: Wind-borne waves pound ceaselessly against rock and shore at Bandon Beach, Oregon.

DAVID MUENCH



The wilderness and the idea of the wilderness is one of the permanent homes of the human spirit. Here, as many realized, had been miraculously preserved until the time when civilization could appreciate it, the richness and variety of a natural world which had disappeared unnoticed and little by little from Europe. America was a dream of something long past which had suddenly become a reality.

That most of it is no longer a wilderness is no cause for regret. But it is a cause for congratulation that the four centuries and more which have passed since Columbus set sail have not been long enough to permit men to take over the whole continent as completely as they long ago took over Europe. And that fact is responsible for an important part of the difference which still exists, spiritually as well as physically, between the Old World and the New. The frontier, so long an important influence on the temper of the American, no longer exists. But . . . the continent can still boast a spaciousness, a grandeur, a richness and a variety which a European can hardly imagine until he has seen it.

These are things which other nations can never recover. Should we lose them, we could not recover them either. The generation now living may very well be that which will make the irrevocable decision whether or not America will continue to be for centuries to come the one great nation which had the foresight to preserve an important part of its heritage. If we do not preserve it, then we shall have diminished by just that much the unique privilege of being an American. . . .

—Joseph Wood Krutch

QUOTATION FROM "GRAND CANYON: TODAY AND ALL ITS YESTERDAYS" BY PERMISSION OF WILLIAM MORROW & COMPANY.

Forest sentinels mark the passing centuries on a western slope of Washington's Cascade Mountains.

ED COOPER

A Matter of Opinion

The Publisher Shares Some Memories

THIS PAGE is intended primarily for the use of our readers when they want to voice their opinions about articles that have appeared in THE AMERICAN WEST. Yet none of the reader letters we have on hand seem appropriate for this anniversary issue, so I have been elected to make some remarks instead—partly, I suspect, because I am the only person who has worked continuously on THE AMERICAN WEST since its beginning.

As such—an "old timer," if you will—I choose to take advantage of the situation and indulge in personal reminiscence. I will not be alone, for we have many thousands of charter subscribers who have also been with the magazine continuously from volume one, number one.

I'll always remember those first subscribers—all twenty-five thousand of them—when they first joined us in late 1963 and early 1964, bringing their hope, encouragement, and money before the first copy had been printed. Ever since, we have tried our best to serve them and to merit their support.

It has been an exciting ten years. One peak of excitement we didn't anticipate was in 1969 during the Peoples' Park crisis in Berkeley. During that full-scale riot, armed guards were stationed outside our editorial offices, which happened to be near the scene of the hottest action, and tear gas dropped by helicopters watered the eyes of our young editors. Perhaps they could be pardoned under the circumstances for subsequently turning out a more impassioned article ("A State of Insurrection and Rebellion," January 1970 issue) than we might choose to run again. Many of our readers let us know that they did not think it was exactly objective.

That, of course, is one of the major problems we face—being objective when the situation calls for it. Some readers want us to be completely objective—neutral—on everything we publish. Others want us to be objective only on subjects on which they disagree! Often we get caught between opposing opinions. This brings a fascinating array of letters both pro and con. When that happens and we have high stacks of violently worded letters on the desk, I often think what fun it would be to have a magic wand that could transform those quivering letters into the people who wrote them—and then watch them all in one grand debate right here in the office!

Another article that aroused readers was "Exploring the Past on Black Mesa" (September 1973 issue). When we decided to publish the article, we knew it would draw fire from those who oppose strip mining in general and the Peabody Coal Company in particular. Regardless of the merits of arguments on either side of that question, the fact is that the company is supporting teams of archaeologists whose finds of Anasazi life at the mesa are important contributions to us all. So we published the eminent Dr. Robert Euler's excellent article, knowing we'd hear from "the opposition." We did!

But then came an inquiry from the coal company indicating that they, too, liked the article and wanted to reprint it for their own public relations. After some disagreement over the details of how the article would be reprinted, we withheld permission—only to have a Peabody executive write us a letter more scathing than any we have received from the opposition!

But let me end on a happier note. The happiest thing that has happened to us in our entire ten years occurred in our book publishing division. When we published *The Mighty Sierra* in 1972, we sent a letter to all of you announcing the book. After taking initial orders, we realized that the warm response—and consequently larger-than-anticipated print order—would enable us to reduce production costs enough to bring the price down by one dollar. Then we faced the problem of returning the extra dollar to those who had sent us cash in advance. Since nobody wants to bother with a check for one dollar, we decided simply to send a letter and enclose a new, crisp one-dollar bill—5,595 of them in all.

It seems that there are a lot of people in this world who have never had the experience of just being *given* a dollar bill. They flooded us with grateful replies, telling us how they had framed it or given it to a grandchild. One bank president in Ohio wrote a long letter telling us that he had been feeling low about the world for a long time but that receiving that dollar had completely renewed his faith in mankind.

I have saved every one of those wonderful, glowing letters. I get them out now and then and ponder how we can earn an equal flood with THE AMERICAN WEST—short of inserting dollar bills between the pages of the next issue.

GEORGE PFEIFFER III
Publisher
THE AMERICAN WEST

A MATTER OF OPINION *is provided as an open forum. Contributions from our readers are invited, but should be limited to 750 words and must be signed.*

The American West: An Interpretive History
The American West in the Twentieth Century

REVIEWED BY A. P. NASATIR

ONE OF THE MOST PERSISTENT of mankind's fascinations has been the development of the American Far West. Its mystery, that of the primeval unknown, has attracted many historians to devote years to its study.

The American West: An Interpretive History by Robert V. Hine *(Little, Brown, Boston, 1973; 371 pp., illus., maps, biblio., notes, index, $12.50 cloth, $7.95 paper).*

The American West in the Twentieth Century: A Short History of an Urban Oasis by Gerald D. Nash *(Prentice-Hall, Englewood Cliffs, N.J., 1973; 312 pp., illus., biblio., index, $9.95).*

Robert V. Hine, a noted historian and professor at the University of California, Riverside, has written an interpretive history of the westward movement. Considering the span of time he covers, Hine's text is not long, only 334 pages. He has chosen to interpret by means of topics and has done a successful job. Within these topical chapters, he has incorporated not only political and diplomatic history but also intellectual aspects of the West's development, folklore, literature, and sociology.

Hine begins with the story of New Spain and New France, then runs through the well-known history of Indian-white relations, trade, and manifest destiny. The major part of his volume devotes itself to a discussion of western mining, cowboy life, racial minorities, education, religion, the popular image of the West, and the "western hero."

In his preface the author sets the tone of the book: "Once upon a time there was an American West. It was part economic and social fact, part myth. It had a history peculiarly revised by dream. . . . In the twentieth century, however, the individualistic western myth grew increasingly unacceptable." Along with man's frenzy for land came violence, racial prejudice, wild speculation, and recklessness. Yet, not all that remained of the West was evil; some happy characteristics were also realized.

Since his is an "interpretive" history, Professor Hine makes no claim to total objectivity or comprehensiveness, and some historians may not agree with all of his views. But being a westerner (educated in the East), he shows his deep love for the region, and in this work one finds ample evidence of the author's wide reading and long years of research and writing. As an added bonus, Hine's facile writing is complemented by over a hundred well-chosen illustrations and by five maps.

To aid the student reader, the author has equipped his survey with bibliographic references to standard works broken down by topic and has also included bibliographic notes for each chapter.

This reviewer was especially impressed with the final chapter wherein the author deals with the overall "frontier experience" and analyzes Frederick Jackson Turner's frontier thesis. And this reader is in accord with Hine's concluding sentence: "The West with its recurrent cycle of growth from primitive conditions, motivated by and continually selecting its own myths and legends, pervaded American life and will continue to color tomorrow as it has impressed our yesterdays."

The feat of developing the West was truly great; indeed it is unique in history. As expressed by Willa Cather (and quoted by Hine), the frontier became "our road to destiny." In a large sense, it still is!

In contrast to Hine's overall interpretation of the American West since the time of Columbus, Gerald Nash, a historian at the University of New Mexico, has written a book of about the same number of pages, dealing with the American West during the twentieth century. Nash has drawn on a vast background of reading. His is perhaps a more thoroughly documented work than Hine's; visually, however, it suffers in comparison in not being nearly as richly illustrated.

Nash divides his volume into two major parts, each containing three chapters, based upon a chronological development. His purpose is to give the reader a clear and simple introduction to the "maturation of the trans-Mississippi West" since 1898. Professor Nash deals with trends in western politics and with regional, cultural, and intellectual contributions to literature, art, the sciences, and education.

In general the book focuses on subregions within the West: California, the Pacific Northwest, the Rocky Mountain states, the Southwest, and the Plains states. Part I, entitled, "Colonial Society," covers the period from 1898 to 1941. It deals with the era following the mass migrations westward, including World War I and the Great Depression, and the effects of the latter on the western states. Part II, called "Pace Setting Society," covers the years from 1941 to 1971. Here Nash deals with the social and economic changes that have recently taken place in the West, including urbanization, minorities, western life-styles, and the problems and culture of an affluent society. In his short concluding chapter, the author summarizes the influences of the twentieth-century West on American civilization.

Professor Nash has succeeded in writing a useful series on regional influences, synthesized into generalizations, which certainly fulfills his desire to introduce the student to the American West in the twentieth century.

A. P. Nasatir *is an author and a professor of history at California State University, San Diego.*

New Californiana

CALIFORNIA COUNTY BOUNDARIES
by Owen C. Coy
New maps of each county. An addendum of changes since this classic reference book was first printed in 1923. $15

MIWOK MEANS PEOPLE
by Eugene Conrotto
How the Miwoks lived in the Sierra Nevada foothills before the Gold Rush. Readable. Factual. $5.95

HISTORY OF FRESNO COUNTY
W. W. Elliott & Co. in 1882
Reprinted, 360 pp, 9x12 inches, new 4000-subject index. $20

SANTA CRUZ COUNTY — Parade of the Past
by Margaret Koch
An exciting new history of one of California's first counties. 264 pp., 8½x11 inches, near 300 pictures, indexed. $11.50

At most book stores.

VALLEY PUBLISHERS
1759 Fulton St., Fresno, California

NEVADA PUBLICATIONS
Publishers of highly-pictorial two-color Western Americana
announce that their newest title

Death Valley Ghost Towns

first published last March, is now in its 2nd printing — 20,000 copies. 35 ghost towns, large format, 50 rare photographs, $1.95 paper, or $4.95 cloth. Order from your bookstore or from address below. Nevadans add sales tax.

The author is STANLEY W. PAHER, known for his big classic, NEVADA GHOST TOWNS & MINING CAMPS, now in 6th printing. 492 pages, 705 pictures, $15.00. Paher is winner of the national Award of Merit. His other books are:

LAS VEGAS, AS IT BEGAN, AS IT GREW, 210 pictures, large format $10.95
NORTHWESTERN ARIZONA GHOST TOWNS, 3rd printing .....paper $2.95, cloth $3.95
DEATH VALLEY TEAMSTERS .....paper $ .50
PONDEROSA COUNTRY (a scenic and historic guide to Reno area) .....cloth $4.95

Autographed copies available on all books.

order from
NEVADA PUBLICATIONS
Box 15444
Las Vegas, Nevada 89114

The Oregon Trail

REVIEWED BY RICHARD A. BARTLETT

Oregon Trail compiled and photographed by Ingvard Henry Eide, foreword by Ernest S. Osgood *(Rand McNally, Chicago, 1973, 224 pp., map, biblio., index, chronology, $14.95).*

A TRUE FEELING for the slow travel of the past is hard to come by. On a motion-picture or television screen, the scene of a wagon train plodding across the dry lands of the West to the accompaniment of stirring music strikes at our emotions and sends chills up and down our spines. Yet unseen in this beautiful picture is the true experience: the boredom, dirt, danger, illness, and death. For the pioneers of the mid-1800s, the overland trek to Oregon was four to five months long, at a pace (one can hardly call it speed) of twelve to sixteen miles a day. There are novels, published memoirs, and some good histories concerning the Oregon migration. Yet if someone asks for a good book on the Oregon Trail, one that conveys the true experiences of suffering humanity on the great journey, one has been hard put to recommend a single good source.

But such a work is in print. Ingvard Henry Eide, whose *American Odyssey: The Journey of Lewis and Clark* (1969) presented a new and exciting large-format compilation of pictures plus excerpts from the narrations of the participants, has produced a similar work on the Oregon Trail.

His photographs convey especially the barrenness of so much of the two thousand miles traversed by the Oregonians. From their approach to "the coast of Nebraska" until they were past The Dalles and the cascades of the Columbia, the emigrants were in forbidding, hostile country. Much of this land is still sufficiently arid for a photographer to take frames of landscapes that look as if the foot of man had never been set on them. The book's illustrations are superb, and each photograph (or old print or painting, for there are a few) is made more meaningful by having captions alongside. (In *Lewis and Clark* the captions were placed awkwardly at the end of the book.)

Eide's choice of narrations runs the gamut from humor, as the description of mules on a flatboat, to tragedy, as children falling beneath wagon wheels or drowning; from illness (cholera and the graves of fifty or more dead at one place) to descriptions of the great migration in which five hundred wagons could be counted from a lookout point. There is compassion, as embodied by the woman who carried a motherless suckling babe five hundred miles and was never refused by nursing mothers whom she asked to nourish the foundling. There is the courage of eighty-pound Sarah Cummins as she and her husband followed the Barlow Road in the snow across the mountains south of Mount Hood, and the misery of Elizabeth Geer, who buried her husband and was "left in a strange land without money or friends, and the care of seven children." There also is the folksiness, good and bad, of people on the march: bickering among the wagon-train leaders over camping sites, occasional violence, and gossipping "far into the night, and as a consequence the people [being] . . . drowsy the following day."

This is an admirable work, one for the coffee table but several cuts above the typical coffee table book. A couple of suggestions, rather than criticisms, of things that could perhaps have improved it: (1) a preface or introduction containing the most accurate statistics available about the Oregon migration, along with a better map, and (2) a somewhat wider selection of writers. The compiler depends heavily upon works by well-known standbys, while the diaries, journals, and letters of hundreds of lesser-known Oregonians have been for the most part ignored. Yet it must be said in the compiler's defense that his excerpts reflect the most careful, painstaking decisions.

This is a beautiful book and a very informative one; it conveys the sense of being there. It also suggests an excellent format which should be used more often for the presentation of history.

Richard A. Bartlett *is professor of history at Florida State University, Tallahassee. His next book,* Nature's Yellowstone, *will be published early this year.*

A book of joy and wonder
from one of
THE AMERICAN WEST'S
outstanding writers . . .

On the Shore of the Sundown Sea

by

T.H.WATKINS

T. H. Watkins has been managing editor, then editor, and is now associate editor of *The American West*. For nearly ten years, you have been enjoying his contributions to the magazine—articles ranging from the American settlement of Alaska to the demise of Hollywood's studio system. As well, his American West books—*The Grand Colorado*, *Gold and Silver in the West*, and *California: An Illustrated History* (recently nominated for the Pulitzer Prize)—have established him as one of the most respected and well-read authors in the fields of western history and conservation.

Now, from Sierra Club Books comes the newest publication of this gifted writer: *On the Shore of the Sundown Sea*, which Watkins has described as a "book of memory and reflection." Weaving the strands of an eloquent prose, Watkins has created in this book a wise and entertaining memoir that illuminates the joy and wonder he has found in a life wedded to a landscape of sun, sea, and wind.

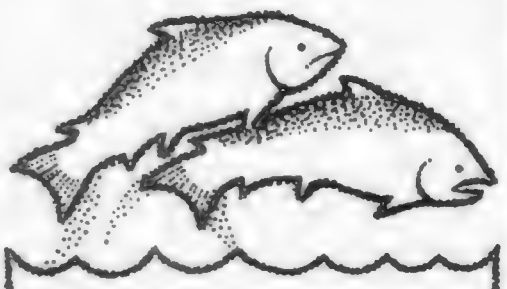
Superbly illustrated by Earl Thollander, designed by John Beyer (former Art Director of *The American West*), and produced in an elegant two-color process, *On the Shore of the Sundown Sea* is a lyrical testament to what one of the longest and most beautiful coastlines on earth has given to one man—and to all of us.

ON THE SHORE OF THE SUNDOWN SEA / A SIERRA CLUB BOOK BY T. H. WATKINS / 32 ILLUSTRATIONS BY EARL THOLLANDER / DESIGNED BY JOHN BEYER / 128 PAGES / PRICE $7.95.

Order now from your bookstore,
or write Sierra Club Books,
Box S, 1050 Mills Tower, 220 Bush Street,
San Francisco, 94104.

SIERRA CLUB BOOKS·NEW YORK·SAN FRANCISCO

The Oregon Country



CLEVELAND ROCKWELL,
Scientist and Artist
by Franz Stenzel. National award winner. 12 color plates, many other illustrations, index, checklist. "A unique visual record of the emerging Pacific Northwest."
Hardbound, $10.95; Paper, $6.75

WILLAMETTE LANDINGS
by Howard McK. Corning.
New edition of regional classic. Ghost towns, steamboats, river rats, and adventure. "The river that made Oregon."
Hardbound, $6.95; Paper, $4.95

THE PORTLAND WOMAN'S EXCHANGE COOK BOOK
"One of the best examples of Americana I know. A lot of very good recipes!" JAMES BEARD.
Foreword by Gwladys Bowen.
Comb Binding, $5.50;
Paper, $4.50

Order from
OREGON HISTORICAL SOCIETY
Dept. AW
1230 S.W. Park
Portland, Oregon 97205

CATALOG AVAILABLE ON REQUEST

History of Nevada

REVIEWED BY JACK BURROWS

NEVADA IS THE MOST "WESTERN" of the western states. From the hustle of its gambling casinos to the great empty sage flats and deserts, from its pine-tufted mountains with deep, arid canyons to the unexpected oases banked with cottonwoods and the sudden beauty of Pyramid Lake—Nevada is redolent of the frontier. History seems to have passed by only yesterday. Old covered-wagon ruts, scored deeply into the alkaline soils, point interminably west. Along Highway 50 one still finds the walled remains of pony express stations, spaced long, hard gallops apart, and the eloquent ruins of Fort Churchill wait at the end of the run. There are probably more ghost towns and ruins in Nevada than in any other western state. Names with piquant associations come to mind: Beowawe, near Gravelly Ford, where the Donner party passed; Hamilton, with its sagging courthouse dome and open gold vaults; Aurora, gone back to the desert with a scattering of rusted utensils and red brick walls poking through the sage; and Candelaria, with its subterranean shelters. One can still see wild burros and—if he is lucky—wild mustangs, drifting like blowing tumbleweeds along the rim of a mesa purpled by distance.

History of Nevada by Russell R. Elliott *(University of Nebraska, Lincoln, 1973; 447 pp., illus., maps, biblio., appen., index, $9.50).*

Russell R. Elliott's *History of Nevada,* while not a definitive volume, is a remarkable achievement in synthesis, in the chronological distillation of salient events and issues. In early chapters Elliott touches briefly, but effectively, upon the geology of Nevada, and tells the story of the Indians, prehistoric and historic, and how they lived more in delicate symbiosis than in harmony with the land.

Especially interesting are chapters on the Comstock Lode and Comstock politics. Here are descriptions of miners striking for a four-dollars-a-day wage against the swift dangers of the mines—explosive shaft and tunnel fires, snapping hoist cables, and collapsing timbering. Here too are the manipulators, speculators, and plungers. Also included is an especially fine account of Adolph Sutro's tunnel and how it drained its investors rather than water from the deep mines of Virginia City.

The selections on Nevada's economy are succinct and colorful: cattle ranching in lovely and remote valleys; the fecundity of well-watered farms; copper, silver, and gold mining; and gambling casinos and divorce mills, from Reno to Las Vegas' gaudy strip.

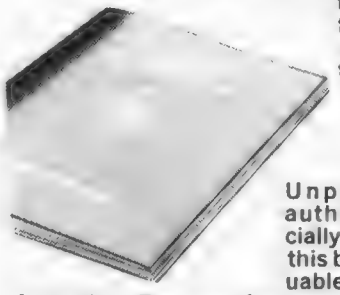
This is an immensely absorbing book about a ruggedly beautiful and wholly intriguing state; reading it is a little like walking empty ghost-town streets and smelling wet sage under a light rain.

Jack Burrows *is a history instructor at San Jose City College, California.*

To the author in search of a publisher

YOU ARE INVITED to send for a free, illustrated brochure which explains how your book can be published, promoted and marketed.

Whether your subject is fiction, non-fiction or poetry, scientific, scholarly, specialized (even controversial) this handsome 52-page brochure will show you how to arrange for prompt publication.



Unpublished authors, especially, will find this booklet valuable and informative. For your free copy, or more information, write to:

Vantage Press, Inc., Dept. Y-70
516 W. 34 St., New York, N. Y. 10001

Americans and the California Dream

REVIEWED BY ROBERT V. HINE

KEVIN STARR calls Josiah Royce a reflective historian; the phrase might well be used for Starr himself. Assuming California's distinction as a regional civilization, Starr writes of an elusive subject, of California in the national imagination, of inner visions externalized into action. His book assembles material from literature, architecture, religion, and social and intellectual history. It compares people as seemingly disparate as Mariano Vallejo and Mary Austin; Ambrose Bierce and Jack London; Bernard Maybeck and William Randolph Hearst; all viewed with unusual insights.

Americans and the California Dream 1850–1915 by Kevin Starr *(Oxford University, New York, 1973; 494 pp., illus., biblio., notes, index, $12.50).*

The California dream, according to Starr, involved simplicity, a liberation of energies through healthful living, a close contact with nature and the outdoors, and a life enjoyed through art. Much of the dream was enhanced by myths—the passionate life of Spanish days, Argonauts wandering far from home in search of the golden fleece, an Eden replete with Divine Grace, and a bohemian San Francisco. Ever since Bret Harte gave them "a sentiment and a past," Californians have been busy extracting such mythic motivations from their history.

Professor Starr is not simplistic, and a basic method of his work is the exploration of ambivalence. Spanish culture may have been carefree and passionate, but it was also the product of lazy, shiftless Papists. The gold rush may have been a legendary return to "primary experience," but it wrought barbarism, destruction, and restlessness. Eden was also a hopelessly flawed Babylon.

Americans may have closed their souls to the redemptive power of nature, but Clarence King found that the Sierra charged him with "titanic energies," in contrast to John Muir who mystically internalized the mountains. The meaning of California might be a liberation of some human spirits, but it was hardly so for migrant laborers or farmers who fought the Southern Pacific in Frank Norris's novels. The call to the great outdoors could lead to a religion of physical culture or, in the writings and life of Jack London, a superman madness with heavy racist overtones.

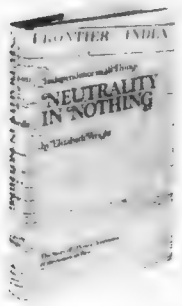
Would California accept from its pioneer past the energies of the frontier or reject them as boorish incivility? Gertrude Atherton wrote of the aristocracy of the Spanish don and of San Francisco society, yet the latter was vanishing as surely as the former. Charles Warren Stoddard and George Sterling loved to sip wine, listen at twilight to Chopin and watch the fog in the "recherché insouciance" of San Francisco, yet the result was often idle posing in a Lotus Land or bitterness which led to suicide.

Many of the ambiguities are essential to the human predicament, such as the two-sided unity of ideal hope and frustrated reality. Thus at the level of psychological understanding, Starr's approach rings true.

The book's organization includes a short bow to pre-conquest California, but really begins with the Anglo invasion and the gold rush. The terminal date, 1915, is justified by the two great expositions in San Francisco and San Diego that year. One is tempted to imagine Starr's approach if he could deal with Steinbeck and the Joads' tragic misunderstandings of the California dream.

What, Starr asks, is the good life? In answer, California has prescribed simplicity, health, and art, which for America posed nothing short of a sorely needed alternative to the industrial life style. Was the dream merely self-delusion concealing the evils of the past, the wrongs done to Indian, Mexican, Chinese, and poor? Starr might occasionally answer yes, but he would want to go much further. The dream, even as a nightmare or as subconscious repression, so strong a force in shaping history, may yet prove a blessing, and on that hopeful note Starr ends his brilliant book.

Robert V. Hine *is professor of history at the University of California, Riverside, and author of* American West: An Interpretive History *(1973).*



Independence in all Things NEUTRALITY IN NOTHING

by Elizabeth Wright

This is the story of Legh Richmond Freeman, an early-day pioneer journalist, whose career in publishing in the American West spanned the years 1865 to 1915. A newspaperman and publisher, Freeman participated in the great westward drive to settle the continent and expand the ultimate boundaries of the United States. By birth a Virginian, in politics a Confederate Democrat, by temperament a volatile and restless rebel, Freeman was a highly controversial figure. His opinions, publicly expressed in some of the first newspapers to be published on the American frontier, frequently stirred outrage and indignation in his contemporaries.

In the opinion of the late Douglas C. McMurtrie, the noted American typographer, historian and bibliographer, writing in 1943, the story of Legh Freeman's earliest pioneer publishing endeavors is "the most fascinating in the annals of American journalism." Yet until this book was written, that story had never been told in full.

With the passionate avowal that his newspapers stood for *Independence in all Things, Neutrality in Nothing,* Freeman's press on wheels blazed a trail across the country, keeping pace with the building of the first transcontinental railroad. He left for all time the impress of his colorful and controversial personality on the history of American journalism in its infancy.

Freeman's story is a reminder that dissent . . . discord . . . violence . . . and the issue of freedom of the press . . . are not new on the American journalistic scene.

Limited edition: 1500 copies
256 pages • 120 illustrations
$10.00

Miller Freeman Publications
Book Department
500 Howard Street
San Francisco, Calif. 94105

The Democratic Party and California Politics 1880-1896

R. Hal Williams

This is a history of the California Democratic party during a period marking the beginning of the state's swift rise to prominence. It freshly considers such topics as the actual, rather than mythical, role of the Southern Pacific Railroad in California life and politics; the importance of state government and state action in these decades; the roots of California Progressivism; and the relationship between state and national politics. Illustrated. $10.00

Stanford University Press

LOOKING FOR A PUBLISHER?

Exposition Press now publishes book manuscripts professionally in an average of three months — half the usual time. Our special imprints, Exposition-University (scholarly), Banner (trade), Lochinvar (Americana), Testament Books (religious), are reserved for deserving works in their separate fields. We offer a complete publishing service including editorial supervision, a dynamic marketing and promotional program and trade distribution. Inquiries are invited; editorial reports furnished without obligation.

FREE: Two fact-filled brochures containing a detailed description of our publishing plan and presenting a breakdown of contract terms and typical costs.

Write Dept. 110-R

EXPOSITION PRESS INC.
50 Jericho Turnpike
Jericho, N.Y. 11753
Tel. 516-997-9050

The North Woods by Percy Knauth and the editors of Time-Life Books (*Time-Life Books, New York, 1973; 184 pp., illus., map, biblio., index, $7.95).*

REVIEWED BY WALKER D. WYMAN

THIS VOLUME is more than an ecology treatise. It is a sensitive account of nature at work in which photographs and good English are happily combined in a spectrum of beauty and woodland lore.

Author Percy Knauth has had a sentimental attachment since boyhood to the coniferous forest belt stretching across North America from Labrador to the Pacific Northwest and Alaska. It is a land of rivers, lakes, and trees, much of it accessible only by canoes and float planes. Long the homeland of several Indian tribes, this region has attracted fur traders, loggers, and a spate of white settlers. In modern times it remains a remote land untouched by pollution and still possessed by the forces of nature. It is an escape hatch for souls weary of the concrete jungle of urban life.

Knauth has selected a slice bounded by Lake Superior, Hudson Bay, Great Slave Lake, and Lake Winnipeg, embracing parts of Minnesota and four Canadian provinces, and designated it the "North Woods." It is linked by rivers and lakes, and in the fur trade era, men made their way from Lake Superior to Lake Athabasca for two thousand miles without portaging more than twelve miles. The study is placed in the framework of the seventeenth and eighteenth century fur trade and closes with a chapter on the canoe. This last chapter seems tacked on. Other topics include the plant and animal life that cover the Laurentian Shield and the changes that occur through the seasons and from such influences as fire. The beaver is given special attention because of its importance in the fur trade and as an engineer important to the wetlands.

The volume is based on the principal journals of the explorers and fur traders, the standard scientific studies, the experiences of such persons as Eric Sevareid, who made a canoe trip as a boy from Minneapolis to Hudson Bay, and the personal experiences of the author who has gone back to the region for self-renewal many times. While the Voyageur's Highway provides the geographic and historical framework in which the wilderness is discussed, there is little mention of the loggers' role and no discussion of the natives who have long inhabited the region. The principal tribe, the Chippewa, may wonder how a white man could write about beavers and canoes, and not unfold some of their wilderness secrets that sustained them for three centuries.

Walker D. Wyman *is professor of history at the University of Wisconsin, River Falls, and the author of* The Wild Horse of the West, The Lumberjack Frontier, *and other frontier books.*

Copies of THE AMERICAN WEST **Ten Year Index,** bound in flexible covers and with listings for all issues from Winter 1964 through November 1973, are available for $2.00 each. Write the American West Publishing Co., 599 College Ave., Palo Alto, Calif. 94306.

COINS OF THE EARLY AMERICAN WEST

SOME SO VALUABLE
FEW COULD BUY ONE!

SOME SO RARE YOU
MAY NEVER SEE ONE!

Thru the artistry of modern metalwork you can own a set of authentic replicas of . . . "California Half Eagle," "Blake and Company $20 Gold Piece," "Hard Times Token," etc. Twelve beautiful coins strikingly displayed in a red velour folder, $9.50 per set. Framed for hanging, add $1.50.

Also available, 13-piece "Early American" set including . . . "Continental Dollar," "Pine Tree Shilling," etc.; same prices.

Sample "Confederate Half Dollar," $1.00

GENSIE
522 West Sandusky Street
Findlay, Ohio 45840

The Passenger Pigeon: Its Natural History and Extinction by A. W. Schorger *(University of Oklahoma, Norman, 1973; 424 pp., illus., map, notes, index, tables, $9.95).*

REVIEWED BY WAYNE GARD

THOSE TRYING TO SAVE from extinction the whooping crane and other threatened birds have a strong argument in the fate of the passenger pigeon, often called the wild pigeon. Up to a century ago flocks of these birds in almost unbelievable numbers darkened the skies and stripped fields of grain. Near Louisville in 1813 John James Audubon saw a flock that took three days to pass and that apparently held more than a billion birds. Alexander Wilson reported one that was 240 miles long and seemed to have two billion birds.

Yet the last known passenger pigeon died in the Cincinnati Zoological Garden in 1914. How the whirring flocks were wiped out is related graphically by Dr. A. W. Schorger, a longtime teacher at the University of Wisconsin. The commercial slaughter was often done with wide nets to save ammunition, and the birds were shipped by the trainload to New York and Boston.

Professor Schorger, whose research took him through several thousand newspaper items, diaries, and other sources, writes also of the habits of the wild pigeon while migrating, nesting, roosting, and feeding. Acorns were a favorite food and regions abundant in oak woods often were visited by vast flocks that, by their very weight, broke large limbs from the trees. The chattering of the birds and the fluttering and flapping of their wings were heard half a mile away.

In view of the current interest in ecology this outstanding and fascinating Schorger account, first published in 1955 and since out of print, is being re-issued with the addition of a color frontispiece. The book, besides being a sad record of human greed, gives weight to the author's assertion that "the passenger pigeon was the most impressive species of bird that man has known."

Wayne Gard *is author of* The Great Buffalo Hunt, The Chisholm Trail, *and other books on the West.*

Destiny Road: The Gila Trail and the Opening of the Southwest by Odie B. Faulk *(Oxford University, New York, 1973; 156 pp., illus., maps, biblio., notes, index, $7.50).*

REVIEWED BY CHARLES R. MCCLURE

ONCE AGAIN DR. FAULK has brought forth a volume that is likely to draw acclaim as well as dismay from his readers and critics. Adding to an already impressive bibliography, the Oklahoma State University professor presents this small volume as one of the few works concentrating specifically on the history of the Gila Trail. However, the second portion of the subtitle, ". . . and the Opening of the Southwest," is truly more indicative as to the emphasis of the book.

The Gila Trail, first known as Cooke's Wagon Road, was opened by Philip St. George Cooke and the Mormon Battalion during the Mexican War. The trail's importance as a link between California and points east was spontaneous with the discovery of gold at Sutter's Mill. With additional roads leading to the trail from the north and with the opening of Marcy's route from Fort Gibson, and extending eventually to El Paso, the Gila Trail effectively funneled most southwestern transportation through its portals. As such, the trail was an important catalyst in the development of the Southwest.

Destiny Road actually deals with incidents that took place along the trail. The Mexican War, boundary surveys, Civil War overland mail, and the railroads all had an impact on the region. Under Faulk's pen and through excellent photographs, these events gain a sense of excitement and realism that is sure to appeal to the general reader.

Some scholars will react with dismay because neither new interpretations, new information, nor extensive footnoting is presented. General readers, however, will acclaim Faulk for his ability to weave together the people, places, and episodes of the opening of the Southwest into an account of the Gila Trail that makes history exciting, factual, and enjoyable.

Charles R. McClure *is head of the History-Government Department at the University Library, University of Texas at El Paso.*

WESTERN AMERICANA

You name it—
We find it!

FREE
CATALOGS

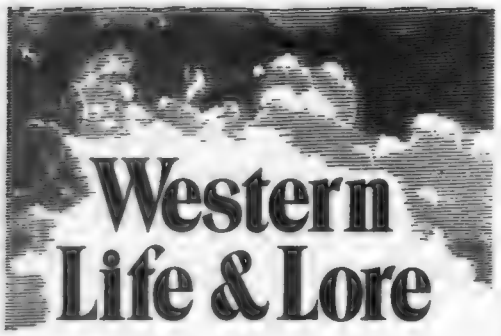
INTERNATIONAL
BOOKFINDERS

Box 1-AW
Pacific Palisades, Calif. 90272

WESTERN HISTORY ASSOCIATION

AN INVITATION FROM WHA

Membership in the Western History Association is open to anyone interested in the history and culture of the American West. Inquiries should be addressed to the Secretary, William D. Rowley, Department of History, University of Nevada, Reno, Nevada 89507. Annual dues are $12.50 (including THE AMERICAN WEST, the WESTERN HISTORICAL QUARTERLY and other association publications). Sustaining Member $25.00 annually. Sponsoring Member $100 or more annually. Life Member $250 paid in a twelve-month period. Individuals or institutions not wishing to become members may subscribe to either THE AMERICAN WEST or the WESTERN HISTORICAL QUARTERLY at regular subscription rates.



WILLA CATHER:
A Pictorial Memoir
Photographs by Lucia Woods and others.
Text by Bernice Slote
Includes pictorial essays on the West that Cather captured so vividly in words. 192 illustrations, 38 in color. Cl. **$15.00**

SANDHILL SUNDAYS AND OTHER RECOLLECTIONS
By Mari Sandoz
"The essence of the frontier experience"—*The American West.*
Cl **$5.00**

BILL NYE'S WESTERN HUMOR
Selected by T. A. Larson
"Don't let the world get you down. Read Bill Nye. Ideal as a gift."—*Laramie Boomerang.* Cl **$4.75**

THE WEST OF OWEN WISTER
Intro. by Robert L. Hough
Six short stories by the author of *The Virginian.* *Cl* **$4.50** / Pa **$1.95**

BEYOND THE DESERT
By Eugene Manlove Rhodes
"A fine novel on a subject dear to the hearts of most Westerners—the search for pure water"—*True West.*
Pa **$1.80**

CRAZY WEATHER
By Charles L. McNichols
A white boy and his Mojave comrade go glory-hunting. "One of the great American regional novels"—*Cleveland Plain Dealer.* Pa **$1.65**

THE SPLENDID WAYFARING: Jedediah Smith and the Ashley-Henry Men, 1822-31
By John G. Neihardt
"An American prose epic; an absorbing tale of courage and endurance."—*N.Y. Post.* Pa **$1.95**

Write for Bison Book Catalog

University of Nebraska Press
Lincoln 68508

Once Upon a Wilderness by Calvin Rutstrum *(Macmillan, New York, 1973; 181 pp., 60 photographs by the author, $6.95).*

REVIEWED BY WILLIAM M. APPLE

CALVIN RUTSTRUM'S new wilderness book is a fine collection of reminiscences covering over a half-century of personal experience in outdoor living. It will be a welcome addition to the bookshelf of his many followers and anyone else interested in the wilderness.

Rutstrum's descriptions of nature are well written with an easy flow of words, and the reader's interest will also be held by his numerous nature photographs. The author touches on many subjects, including food and clothing items available for an outing today as compared with the provisions necessary for survival in yesteryear. Such detailed descriptions are more than a nostalgic look at nature for armchair travelers; they are a practical guide to the wilderness for avid campers.

Rutstrum's random campfire thoughts span the years, but they are as modern as Women's Lib when he describes the peculiar adaptability of Indian women to the wilderness. His stories have fine touches of humor too, as the one about the woodsman who found a fine canoe floating downstream only to complain that it didn't have any paddles in it.

Though very few readers will ever venture into the real wilderness for an extended length of time, there are many tips here that will also be useful to the average outdoorsman. Rutstrum disavows such common wildlife myths as timber wolf packs attacking campers at night, and he deplores litterbugs, not stopping with the novice camper but extending all the way to astronauts leaving junk on the moon.

The author's treatment of today's environmental problems is especially important. Deep inside, we cannot disagree with his contention that city-dwellers should take to the woods more often before urban life hardens our intellects and softens our bodies beyond repair.

William M. Apple *is a former vice president of the National Wildlife Federation. Prior to his retirement, he discussed wildlife in a weekly newspaper column and on a radio show.*

Announcing a New Publication

John Parrott
CONSUL, 1811-1884

Early Western American history and the name of John Parrott are inseparable. As U.S. consul at Mazatlan (1837-49), Parrott was closely involved with the events of the Mexican War and the beginnings of American California. He regularly corresponded with James Buchannan, Thomas Larkin and Daniel Webster.

John Parrott was to become a most successful merchant and banker in San Francisco. His interests and holdings ranged from the Sandwich Islands to Nome. He owned an 18,000 acre ranch in Butte County and the 450-acre "Baywood" in San Mateo.

This new book is the first publication of the John Parrott papers. It is privately printed in a magnificent edition with a limited number of copies.

Price: $65 *plus applicable taxes.*
224 pages 70 illustrations

Available only from the
SAN MATEO COUNTY HISTORICAL ASSOCIATION & MUSEUM
1700 West Hillsdale Blvd.
San Mateo, California 94402

People of the Plains and Mountains: Essays in the History of the West Dedicated to Everett Dick edited by Ray Allen Billington *(Greenwood, Westport, Conn., 1973; 227 pp., appen., notes, index, $12.50).*

REVIEWED BY EARL POMEROY

WHEN EVERETT DICK published *The Sodhouse Frontier* in 1937, college courses and academic writing on the history of the West were heavily political, economic, and diplomatic, with sprinklings of social data included chiefly as asides to illustrate pressures on public policy, although half a century earlier Theodore Roosevelt had included a substantial description of backwoods customs in *The Winning of the West*. Dick's advisor at the University of Wisconsin, Frederic L. Paxson, who recommended his manuscript to his publisher, liked to observe, borrowing words from Roosevelt, that no one had succeeded in organizing social detail and that trying to do so was like trying to nail currant jelly to a wall (the trouble was not with the nail but with the jelly). Yet Dick won acclaim when many scholars were discounting western history; today all six of his western books are still in print, when social history has come to demand interpretative principles he never pretended to. Reviewers called his work kaleidoscopic, and not in the sense of the pageantry of Bernard DeVoto; Henry Steele Commager, who said that *Vanguards of the Frontier* (1941) was "a broad canvas . . . but . . . not painted in broad strokes," added that Dick's technique was that of American primitives, not that of the impressionists. Drawing on scattered local materials, he assembled word-pictures of the daily lives of ordinary people in the rural and small-town West, from the Old South to the Great Basin, that are all the more persuasive for staying close to the evidence, as if he was reporting what he had experienced.

This volume commemorates Dick's seventy-fifth birthday. It begins with a biographical sketch by John D. Hicks, Dick's advisor at the University of Nebraska in 1924-25, who died early in 1972. Following, Thomas D. Clark treats social and cultural continuity, Merrill J. Mattes the Plate River route to the Pacific, W. Turrentine Jackson life on the plains compared with life in the mines, W. Eugene Hollon frontier violence, Philip D. Jordan the western marshal, F. Paul Prucha Protestant reformers of Indian policy, Paul W. Gates corporate farms in California, and James B. Rhoads sources of the social history of army posts. The essays vary in dependence on previously published works; those by Gates and Prucha break the newest ground. Some could have used more copy-editing, but the whole illuminates the field in honoring a colleague.

Earl Pomeroy *teaches history at the University of Oregon. His most recent book is* The Pacific Slope: A History of California, Oregon, Washington, Idaho, Utah, & Nevada *(1965, 1973).*

Forthcoming in

THE AMERICAN WEST

Buried under a massive mudslide on a remote Washington beach lies the richest deposit of facts and artifacts of early Northwest Coast Indians ever discovered. Ruth Kirk recounts the archaeological adventure of uncovering this treasure in **Hunters of the Whale.**

Protecting the rights of the few while enforcing the will of the many is sometimes a dilemma for lawmen. In his very human **Short Creek Story,** Wiley S. Maloney narrates the moving and suspenseful events of a sheriff's raid on an Arizona Mormon colony. **Also:** An introduction to those farthest-west wranglers, the **Hawaiian Cowboys** by Joseph Brennan and a descriptive history of the **Salt Lakes in New Mexico** by Kathleen Mark.

Western Americana Series

Presenting one outstanding volume from a collection of fine books produced by The Lowell Press, quality publishers of Western Americana.

BELL RANCH AS I KNEW IT

By George F. Ellis

Bell Ranch and the men who toiled on this vast stretch of Southwestern America are featured in this book written by the late George Ellis. General manager of the fabled New Mexico cattle ranch for a quarter century, Ellis offers the reader a firsthand look at the people, the methods and the desire for excellence that have made Bell Ranch a hallmark of the commercial livestock industry.

Internationally recognized for his innovative ranching methods, Ellis blends practical cattle talk with personal vignettes of the people whose sweat helped build the Bell reputation.

Don Ornduff's probing research traces Bell Ranch history from its earliest days to the present.

Enhancing the words of Ellis and Ornduff are the illustrations of prominent western artist Robert Lougheed. His paintings and sketches, based on 10 years of visits to Bell Ranch, vividly capture the mood of the great American Southwest.

180 pages (9x10). Nine full color reproductions, 38 sketches and 72 photographs. Bound in simulated leather; stamped in gold. A limited edition . . . **$14.95.**

ORDER FORM

Please ship me postpaid_____copies of BELL RANCH AS I KNEW IT. I have enclosed a check or money order for $_____.

Please send me your catalog for information on other books.

Send to: **The LOWELL PRESS**
115 East 31st Street
AW-1-74 **Kansas City, Mo. 64108**

If you are not satisfied, purchase price refunded.

RENAISSANCE ON THE RESERVATION

(Continued from page 9)

for the Rosebud Sioux or for any other Indian peoples. The reasons behind this stem from a continuing lack of understanding about the uses to which money can be put in the modern world and from tribal customs that date from the buffalo hunting days.

On the assumption that Indian people had neither understanding nor need of money, the bureau generally withheld currency from the reservations until the mid-1930s. Coins and currency continued to remain scarce for years thereafter as the bureau, for reasons both pragmatic and paternalistic, continued to closely manage Indian receipt of hard money. Parents of the present young generation were the first to be broadly exposed to a monetary system. Their short term experience, coupled with a lack of currency with which to learn, produced few lessons in money management, resulting in the present Indian generation having little backlog of knowledge in things fiscal or economic.

As late of 1960, annual Indian family income on the Rosebud amounted to an estimated seven hundred dollars per year. The Kennedy/Johnson poverty programs pumped in excess of seven million dollars onto the reservation, and by 1970, the annual income figure rose to about three thousand dollars per family.

The impact of this increase in hard money created new problems. Greater availability of cash expanded purchasing power, and most of this went towards buying material goods of short-term value, such as clothes, television sets, and cars. The reservation money flood also resulted in a serious overextension of credit to the *nouveau riche* Indian customers by area merchants, and the recent scaling down of poverty programs converted what had been an expanding reservation economy into a very tight money/credit market. This virtually stalled economic growth in the area for Indian and non-Indian alike.

On the social level, tribal customs born from the necessity for group survival during the nomadic buffalo hunting days continue to modify individual economic gains even today. The long-standing custom of sharing one's abundance frequently is construed to mean that relatives have a right to take that abundance. Accordingly, along with the paycheck from a newly-created reservation job come the relatives, sometimes in droves. They leave only when there is no more money or food to share. Vulturistic as this may seem, on the reservation it is an accepted way of life. With the increase in personal money, however, has also come an awakened sense of possession causing some Indians to modify, avoid, and even repudiate, this custom, often at some peril to themselves.

Other customs detrimental to personal economic growth include those surrounding death and burial. Indian funerals on the Rosebud tend to be sumptuous to a fault, with the family of the deceased providing not only burial expenses but also food for hundreds of mourners for several days. The funeral usually culminates in a "give-away" in which some families totally strip themselves of all personal belongings and household items. About a year later, another "give-away" is held, again to honor the deceased. While such generosity may honor the dead, it does little to feed the living, and such customs, appropriate within an older social framework, are now distinct liabilities and even seriously threatening to the economic well-being of the tribe as a whole. Money is a very important resource to the Indian people, especially if their future is to be bettered and their existence made secure. Already signs point to a modification of the old customs to these ends.

Tied directly to the reservation economic conditions are the twin problems of housing and jobs. As late as 1960, 90 percent of the Rosebud Reservation families lived in shockingly substandard housing. Shacks constructed of tar paper, poles, and tin cans sometimes provided shelter for up to a dozen people. Abandoned car bodies served as bedrooms for Indian children, even during the deep winter. With no electricity, all the outdoors as a toilet, and heat insufficient to keep water from freezing inside the huts, it was seldom that either clothing or bodies were kept clean. Disease and malnutrition were rampant and the mortality rate was frightening. Old age occurred around forty and death soon thereafter.

Spearheaded by the Rosebud tribal government, the first housing project in more than thirty years began in 1964. Faced with the choice of building standard housing at considerable cost for a few dozen Indian families or lowering those standards in order to increase the number of units, the tribal leadership chose the latter. By 1967, 350 specially designed houses were being constructed by reservation workmen for placing on sites selected by the prospective homeowners. These "transitional houses," so-called because of the intent to make them stepping stones from the hovels of the past to something better in the future, were built of redwood for insulation and durability, had three rooms, electricity, and either running water or a pump and well installation nearby.

The engineering, construction, fiscal, and psychological aspects of this initial housing program made history on the Rosebud. Its success generated another program, designed to build four hundred somewhat larger units. Also constructed by Indian workmen on the reservation, these homes likewise were of redwood, had indoor plumbing and toilet facilities, electricity, and were blessed with an additional room. The new program required that these houses be built in clusters, and thus was born the new Indian community of Antelope, which in the past five years has become the largest Indian town on the Rosebud.

A number of spin-off problems developed from these housing projects, and in working out the solutions, the Rosebud Sioux learned yet more about modern realities. The new owners of the houses knew little about home repairs, so

instruction was given in the use of hammers, nails, saws, and screwdrivers.

The new houses also created a higher cost of living. Many families discovered that with nonpayment of the monthly electrical bill the new lights went out. Heat, generated by propane gas instead of wood and grass, now had to be paid for rather than collected from the land. The need for new jobs to go with the new houses became critical.

The long-standing tradition of bureaucratic ineptness continued, despite some mending of cracks between rulebook lines. While several million dollars went into constructing the new houses, not one cent could be obtained from the federal government for paving streets and building sidewalks in the communities. Thus, for several years (until this matter was resolved in 1972), Indian mothers earnestly intent on keeping a clean house fought a losing battle with the mud, dirt, and dust in which their children played and their families walked.

The new houses also brought spin-off opportunities. Formerly, Indian communities participated in the tribal governmental process only by electing one representative to the tribal council every two years. From the start of the housing projects, these communities were brought into the governing process, given authority and responsibility, and required to make some very meaningful decisions—such as who in their community had the most need for the new houses.

With inclusion in the decision-making process came also a birth of community pride. A number of Indian villages decided to charge a nominal "rent" (about three dollars a month) to those families who could afford it. As these housing programs were funded through federal grants and therefore required no return payments, this "rent" money went instead to the different communities, and for the first time ever, they had some funds to expend on cooperative projects. One village constructed a dance arena and town meeting place, another built a rodeo training area. Others started town beautification projects, yet others founded arts and crafts programs. Some of these faltered; others did not, but in the process of creating the means for all community inhabitants to express their wishes, the Rosebud Sioux entered a new era of governing themselves.

The development activity on the Rosebud thrust the tribal government into a new role, and for the first time in almost a hundred years, a strong tribal leadership emerged. The system, however, is still plagued with problems the roots of which, like many other reservational problems, extend backward into time.

One of the great ironies of American history is that, having learned lessons in Indian dealings while the nation was yet limited to the eastern seacoast, the early western penetrators tried to apply these same lessons to the western tribes and failed, sometimes miserably. The sedentary eastern tribes had developed their governments into hierarchies with defined scope, authority, and responsibilities. To this the European-patterned Anglo-American government could and did relate and these eastern tribes came to be considered somewhat like autonomous nations, and hence became the subject of wars, treaties, and land transactions.

In the West, Indian governments were totally different, and past experiences in dealing with tribes generally proved futile on a governmental level; the one government simply did not know what the other was talking about. This, not "white man's greed," proved to be the major cause for broken treaties. The placing of Indians on reservations necessitated a change in this situation, so certain key leaders in each tribe were recognized as "head chiefs" by army commanders and Indian agents. Thus, pragmatically and not hereditarily, these became the Indians with whom the Anglo-Americans dealt, and so the names of Red Cloud, Spotted Tail, Chief Joseph, Geronimo, and others were added to western history.

During the period between 1880 and 1920, the Bureau of Indian Affairs sought to lessen the authority of the head chief system and so refused to appoint or recognize successors to those who died. This left most reservations with no effective form of government. On some, a vague form of council evolved, having great capacity for speeches but limited powers for action. These groups, called Treaty Councils, accomplished little more than self-glorification; few if any of the historic chiefs or their descendants deigned to sit with such groups. With the passage of the IRA in 1934, the Treaty Councils were disbanded on many reservations (but not on all), and, once the tribes enacted the constitutions made possible by that law, new representative tribal governments were elected.

Given the economic-geographic-cultural factors on the reservations, that tribal governments work at all is rather surprising, and that they work in the way they do is sometimes baffling, not only to Anglo-Americans but also to Indians. Their workings frequently blend a number of "old" ways with new, and just as frequently these new ways are not entirely understood.

In the old days, a man rose to a high social and leadership position mainly by much giving of gifts; that is, he convinced others he was worthy of their respect by making them beholden to him. Thus he had no responsibility to them, only they to him. That this was a rather bald form of bribery has escaped the attention of many of today's advocates of inherent goodness in all things Indian. This practice still operates to a great extent in tribal governments because the people expect it.

In the buffalo days, a tribal leader maintained his position and kept some order within the group by entrusting major duties to his family members and his closest friends and society companions. He did so because these generally were the only people with whom loyalty ties were strong enough to be trusted. Today, this practice is called nepotism and various laws make it illegal in most governments. On the reservations, however, it still forms the basis on which the elected tribal leader maintains his administration, and for much the same reasons as in the past.

In historic High Plains society, the strong egocentricity stemming from the social structure encouraged vigorous individualism. This generated intense jealousies and bitter rivalries and frequently prevented concerted tribal action even in the face of grave danger. Political alliances, when these existed, were made with family groups, and only one issue sufficiently strong to cut across family ties ever faced the Sioux—whether or not to war with the whites. Few historic Indian leaders ever had much more than persuasive authority, mainly because of the splintered and shifting basis on which their power rested. Under these circumstances, tribal leadership was seldom effective. And an abundance of tribal members always were willing to point out the leader's faults, or, where these did not exist, to create such faults. Little changed when these tribal political workings ultimately formalized into a constitutional government.

A reservational tribal election is a memorable experience. Campaign rhetoric, if believed, would make one think that the opposing candidate was so foul as to make both Tammany Hall and Teapot Dome look like Sunday-school picnics. Every two years, the Rosebud Reservation goes through an election bout involving slander of awe-inspiring proportions. If such tactics were employed elsewhere, the number of court suits and legal battles would be legion.

Perhaps in no other area of modern reservation life are the "old ways" of the Sioux so disruptive and dangerous to their future. For example, on the Pine Ridge Reservation, home of the Oglala Sioux, no chairman since 1935 has ever succeeded himself in office, and every two years new elected officials take office, often with a full sweep of the political broom. The result has been almost no continuity in either tribal programs or federal aid, and the establishment of a tradition that disruption in politics is a normal democratic process. Reacting to this weak tribal position, the bureau has over the years moved into the power vacuum and today of necessity virtually rules the reservation in order to maintain some continuity, stability, and law.

On the neighboring Rosebud Reservation, however, the situation is different. Since 1961, only two people have held the office of tribal president, despite healthy political opposition. The tribe has profited from this viable continuity. With the ascendancy of the Rosebud tribal government, the bureau has relinquished much of its former authority. Today it is the tribal government that governs the Rosebud, with the assistance of the bureau. Herein lies hope for Indian future.

In creating tribal constitutions, the IRA of 1934 afforded the Indian peoples the only way to translate their desires into a medium effectively understood by the federal bureaucracy, that is, a tribal government responsible for and accountable to the tribal members. If these governments can achieve this goal then the Indian peoples will have the opportunity to grow strong enough to command the respect—both from themselves and from the American people—necessary to exercise control over their own future.

ECONOMIC PROBLEMS remain the most massive of reservation ills, and the creation of jobs is the key to increasing capital flow and generating a tribal tax base. Federal, state, local, private and business interests have pumped millions of dollars into industrial development on the reservations. Some look with horror on these attempts, seeing in industry a Pandora's box filled with pollution, overcrowding, doggerel existence, and other ills of modern society. Still others view industrialization as the only real hope for the future of the Indians on their own lands.

In the early 1960s, unemployment on Rosebud stood at around 80 percent. The OEO, EDA, and other poverty programs brought money to the reservation, created many new jobs, and infused the area with a vastly increased capital flow. Unemployment dropped to about 35 percent; disease and mortality statistics, alcoholism, and the crime rate also dropped. Concurrently, the average annual income reached a high of about three thousand dollars per family by the end of that decade.

The emerging tribal government, using its limited assets wisely, spearheaded this economic drive. By 1968, twenty small industries (some Indian managed) had been created on the reservation. These new jobs, plus those funded by poverty programs, resulted in about seven hundred Rosebuders being employed full-time. Economists, and those of us involved in this experience, could begin to see light at the end of the poverty tunnel. Then the bubble burst.

From 1961 through 1969, Cato Valandra, then tribal president and a man wise in the ways of federal funding and a capable, even brilliant, Indian leader, guided his tribe into the thrust of this development. He did so by means of shoestring budgets, deficit spending, and good public relations. In late 1969 a new administration took over, and, not understanding such things, publicly declared the tribe broke, abrogated debts, closed offices, and then radiated frustration over failures to get other industries onto the reservation. Within six months the boom collapsed and the reservation returned to its former welfare state, a burial ground for recent aspirations.

The loss of a battle does not necessarily mean the loss of a war, but for the Rosebud people, so accustomed to failures and broken plans, the collapse of their expanding economy heralded a retreat from other advances. Factors created by the expansion itself contributed to this introversion, and these may substantially affect future human and economic development on the Rosebud, as well as other High Plains reservations.

Before the decade of the 1960s, these reservations existed as isolated worlds, with their own separate realities, unique societies, and customs. The poverty programs set in motion an awakening process that considerably altered those worlds.

For example, new jobs brought paychecks to families where money had seldom existed before. Soon modern conveniences penetrated into the remotest areas of Rosebud, and one could hardly find an Indian home without a car, washing

machine, refrigerator, or television set. Of these, probably the latter has been the most damaging to the Indian psyche. With the twist of a switch, one could look into the sumptuous homes and rich surroundings of the very affluent and see their opulent way of life. But when the blue glare was turned off, the tiny houses and wretched existence in the frozen Dakota winters became the reality. For the first time in their lives, many Indian people realized they were poor.

With the poverty programs came also projects aimed at broadening education, and soon the Indian child got a shocking exposure to the outside world and his place in it. To the list of the white man's heroes, such as Washington, Lincoln, Roosevelt, and Kennedy, he added the names of his own kin: Sitting Bull, Crazy Horse, Red Cloud, and Spotted Tail. The youngster also learned of their sad fate. His generation became the first to discover that their grandfathers had been conquered, and not even the grandfathers knew that.

These two realizations have created some complex trends on the reservations. For some, former resigned acceptance of a way of life turned into smouldering resentment, in some cases even hatred, of all things white. For others, the resignation went deeper, resulting in a vast disbelief that things could ever get better. Like hope, anti-hope is infectious.

The younger generation, gnawed by a newly acquired knowledge of defeat, blames the older generations for this insult, and wants little to do with the elders who brought this about. As a result, the war chiefs of the Sioux, those who advocated bloodshed in historical times, now ride high on a wave of awakened Indian awareness among the young, while those leaders who sought for peaceful coexistence so that their people could survive have been derided out of the pantheon of Sioux heroes. Militant irrationality breeds from this circumstance.

The future for the High Plains reservations does not glow enticingly with rosy prospects, but neither does it look—at this moment—like death warmed over. Judging from the reservation history of the past decade, there now appears a real chance for significant progress after almost a century of obscurity. Even as this possibility opens, however, storm clouds gather on the horizon.

In response to pressures from the American public, Congress and the present administration have pulled back from many former positions on reservation poverty elimination. A public disgruntled with spending generous amounts of tax dollars that seemingly have produced little relief from reservation poverty, or worse yet, have intensified reactions, hate, and even violence against its governmental source, threatens to turn stolidly apathetic to Indian problems. For over a century, the American public has paid for massive social experiment, providing food, clothing, shelter, medical services, and education for the reservation Indian peoples—and still today the experiment goes on with little visible movement towards self-reliance. Under these circumstances, the High Plains people, especially their leaders, must take stock of their situation, since the very existence of the reservations could come into serious question. And if the reservations go, the "Indian problem" would be solved in a most final manner.

Hopefully overriding this gloomy prospect is the opportunity for applying hard-learned past experiences in order to make visible solutions. Strides towards a degree of self-reliance were taken during the 1960s, and that this self-reliance has faltered only proves that the Indian people have understandably fragile hopes. These strides must begin again, bruised hopes notwithstanding. The Indians live in a white man's world, and, rather than rancorously withdrawing, must learn to use this to their own advantage. Indian future need not be—indeed probably should not be—a carbon copy of Anglo-American society; therefore the reservation goal should be self-reliance with both the right and means to shape that future according to Indian desires. Before this can be accomplished, certain facts, some unpleasant, require facing.

First, the fractionated land interest problem needs to be solved or simplified so that individual ownership of specific lands can be achieved. This would accomplish two steps important to reservation future: (1) it would allow the land to be used for meaningful revenue purposes, and (2) it would diminish the bureau's role in a major problem area, thereby giving an opportunity for the tribes to exercise more direction over their own affairs.

Second, a broad economic base to build and sustain capital flow needs to be established. Federal aid programs, because of the uncertainty of their continuation, cannot be relied on to do this alone. Neither has development of arts and crafts much hope in this respect, as income generated usually is too small. And the manufacture of toy drums, arrowheads cut from soapstone, and gaudily painted totem poles only reinforces the image of the Indians as America's pet curiosities. Whether establishing industries on the reservations will solve this problem is as yet debatable, but certainly today this approach offers the most promise.

Third, the tribal governments need to increase their ability to govern the reservations, and, to help achieve this, a tribal tax base must be created. At present, the bureau and other federal agencies paternalistically perform for the tribes most functions of government, in effect creating areas over which tribal leaders have no control and in which, therefore, they take little interest. Such a situation also relieves them of any necessity for accepting fiscal or political responsibility. If the Indian peoples really want federal paternalism to diminish and Indian self-government to increase, they must become fiscally involved in their governments, and, to the extent of that involvement, require their leaders to accept control of and responsibility for its functions.

Fourth, a more realistic schooling could begin to solve many reservation problems. To give Indian students advanced university-level legal, medical, or other academically esoteric training and then expect them to return to their people and make a contribution on the reservation is impractical at this time. The economic realities of reservation life

preclude it. Higher education, victim of its own idealism, perpetuates the myth that in such training lies value—not infrequently in order to pad requests for large federal aid programs. Agronomy, forestry, and business management courses would better prepare the Indian student to face his present and improve his people's future—if indeed the student wants to do so.

Fifth, less preoccupation with the past and a more positive approach to the present would provide a better perspective for the Indian student. Where once Indian culture was suppressed in Indian schools, today the pendulum has swung the opposite way. Now the Indian is taught "facts" about his history that tend to cause cultural withdrawal from the necessity to relate to and function within his broader world. In truth the Indian peoples were not conquered, nor were they subjected to racial genocide. Even the Bureau of Indian Affairs, that most justly maligned federal agency, never reached the pinnacle of evil often ascribed to it. A maturity of judgment and balance of opinion, gained from exposure to modern reality rather than historical fantasy, would do much towards safeguarding the Indian future.

Finally, the High Plains Indian people need to re-examine certain of their customs that endanger their ability to move out of reservation oblivion and into a better life for themselves. Many of these customs are breaking down already, and more no doubt will follow, but the luxury of time becomes more costly each day.

TRADITIONALLY, INDIAN PEOPLES have drawn much of their wisdom from the natural world around them. As I watched the sun come up over the Rosebud Reservation one morning, it struck me that in this familiar phenomenon, as it occurs uniquely here on the Plains, they might find some wisdom for today.

Ever so subtly the black sky brightens to indigo, and one by one the stars blink out of sight. The east lightens and wild things awaken, expectantly awaiting a new dawn. Then, the lingering dew, vaporized by the first warm rays, re-forms overhead as a blanket of thick, cold fog and obscures the promised brilliance of the sun. For slow minutes a curtain of gray gloom hangs over the surrounding world. But in time the same warming light that dispelled the darkness of night dissolves the heavy shroud; gold rims the nearby hills and slips into the valleys below. A new day has come to the Rosebud.

Caught in the twilight of their old worlds and not yet able to see the fullness of the new, the High Plains Indian people face a clouded future. However lightly and briefly, during the past decade the Indians' lives and lands were touched by realities of modern existence, and this caused stirrings of new awareness in their homelands. On the Rosebud, and other companion reservations, the dragon's-blood experience with money brought about a renaissance of hope and self-confidence, and the present began to have meaning in terms of what the future could bring. This experience also brought disappointments and disillusions, and the new dawn paled in the face of reverse circumstances. But as so often happens in their physical world, day's first light is often followed by obscuring dew-formed mists just before the sunrise becomes a brilliant reality. If the Indian people can but see their present situation not as a return to night but as a continuing part of the dawn, if they can go on hoping and working for a progressive and coexistent present, then the bright day they are waiting for will come. It must come.

Clyde D. Dollar *is a research historian specializing in the nineteenth-century American West at the University of South Dakota, Vermillion. He is the author of numerous articles in professional journals and for three years worked and lived on the Rosebud, South Dakota, Indian Reservation as historian for the tribe.*

CONFRONTATION ON THE CAMPUS

(Continued from page 17)

linguistics-anthropology-psychology, for instance, or electronics-biology-computer science. The University of New Mexico provided in 1969 a B.A. in University Studies. The student planned his own course, with the one proviso that he must meet the all-University general education requirements. The University also started a Woman's Study Program.

Two new institutions completely embodied the experimental thrust. One was Prescott College, Arizona, which opened in 1966. Devoted to "experimental learning" it junked the traditional departments and united humanities and sciences to set up curricula in four areas: Anthropology (man's relations to himself, culture, and nature—geology, geography, zoology, etc.), which included six weeks of field work; Language and Literature (including cinema, myth, religion); Systems (logic, mathematics, physics, chemistry, political science); and Civilizations. Instead of team sports there were wilderness activities —mountain climbing, skin diving in the Gulf of California, or exploring caves in the Grand Canyon. No one set curfews in the dormitories and no one monitored examinations. Classes consisted of informal seminars. A faculty member was not a professor but rather "a resource, a co-learner, a facilitator." Each year the faculty and students replanned the curriculum. In 1973 there were five areas or "theme groups" that first-year students studied one after the other in blocks. For advanced students there were five other theme groups such as The Human Body, Mexico, or Perception and Creativity. The Institute for Public Systems Analysis handled student internship projects in large-scale organizations such as the Arizona House of Representatives, Common Cause in San Francisco, or the Bureau of Reclamation Engineering

and Research Center in Denver.

One of the Prescott trustees was a professor at Evergreen State College, which opened in 1971 in Olympia, Washington, to a thousand students. It had the full intention of becoming "a different—really an alternative—institution." Washington law made novelty relatively easy, since each state college or university had a separate independent board of trustees. By 1973 Evergreen had doubled in size and, held back only by budget, offered Coordinated Studies (small, cooperative learning teams of students and faculty), Contracted Studies (varied arrangements tailored to a student's interests), and Modular Studies (formal blocks of work).

At Evergreen, as at Prescott, the spontaneous experimental college was firm and permanent but had no majors, no departments, no competitive sports, and no grades—but instead a portfolio of evaluations and portions of completed projects. The curriculum was "self-destructing," subject to annual review. There was a determination to emphasize "the interrelationship of fields of knowledge rather than treating academic disciplines as separate entities." Students studied foreign languages without credit on a largely tutorial basis. Every program expected students to improve their reading skills and to make a "significant output in writing." There were off-campus internships in industries, businesses, and government.

Evergreen drew local criticism from puzzled legislators, shocked orthodox academics, and conventional parents. It attracted so many visitors, including many from abroad, that campus administrators found themselves hampered. In the 1973–74 *Bulletin* of this remarkable state institution are several chapters probably unique in the history of education. One is the seventeen-page "Governance and Decision-Making at Evergreen," about "a community in the process of organizing itself so that it can work toward clearing away obstacles to learning." The other is the twenty-four page "Social Contract Among the Members of the Community of the Evergreen State College," a statement of ethical and intellectual commitment instead of "specific prohibitions and essentially negative rules."

The Oxford concept of cluster colleges long established at Claremont and paralleled in the early 1950s at the new University of California at Santa Cruz, with one college devoted to ethnic minorities, appeared again later at Northern Arizona University in a plan for separate campus centers between Flagstaff and the pine forest to the south. "In this approach the University gets bigger but the student does not get smaller."

It reappeared, too, at Western Washington State College on its hill overlooking Bellingham Bay and the San Juan Islands, between Seattle and Vancouver. There, beginning in 1966, a cluster of residential colleges came into being. Fairhaven held to the liberal arts, "integrating learning and living," with ample opportunity, it appeared, for enthusiasm to replace discipline. Huxley held to environmental topics and worked at interdisciplinary scientific approaches. The College of Ethnic Studies sought to give a useful and meaningful education to minority students, though it could not promise jobs for its graduates.

As 1974 BEGAN, western higher education faced painful readjustments from a period of excessive growth and great changes to a period of no-growth or steady-state, from confrontation to cooperation, and from structured classroom learning to off-campus internships, and also to all the changes implicit in such phrases as instant admissions, open universities, universities without walls, colleges without campuses, comprehensive/core exams, and time-shortened degrees. Budget cuts would mean dismissals and cutbacks in funds for libraries and recently started research laboratories. There was a paradox here, for federal and state support died down even as the costs of graduate education went up—the costs of atomic studies, telescopes, book collections, or oceanographic ships. Support for Study Abroad or Experiment in International Living dwindled even as politicians talked of promoting peace and providing the Good Life for all. The budget squeeze at Pullman, for instance, killed programs in world affairs and in the performing arts. At the Boulder commencement in 1973 President Frederick P. Thieme spoke of decreasing enrollment and government support at a time when "a gigantic revolution in scientific discoveries generates acceleration in the accumulation of knowledge and technological advances."

Some regional self-help would come from the Western Interstate Commission for Higher Education (WICHE), a non-profit agency created in 1953 by thirteen western states, as it expanded its functions to include fifty or more programs, notably in medicine, dentistry, veterinary medicine, optometry, and physical therapy. It enabled a legal resident of a western state that lacked a certain professional school to go to a WICHE state having one and pay the same tuition and fees as a resident of that state. Washington State University and the University of Idaho are an example with their cooperative programs leading to advanced degrees.

In the seventies, college presidents predicted among other things that Black Studies would become broader as the need for jobs and for knowing standard English became clear. Students would insist on multiracial and bisexual housing. Despite unemployment, or because of it, there would be more programs related to work. Universities would specialize in lines that are naturally part of their state's environment. Western institutions would do hard thinking about what they should do. All the statewide systems needed to decide which campuses with their libraries or laboratories would concentrate in what areas.

President Robert MacVicar of Oregon State University said that "as a social institution the university is probably second only to the church in continuous existence, and . . . it will continue to exist . . . because it meets some very critical social needs that no other organization of society is prepared to cope with." Others who looked ahead agreed that the future campus would differ in many ways from the campus of 1963 but would remain recognizably similar. The Old Mains, the Campaniles, the Ovals, the Quads of yesteryear would remain as would the Flatirons, Missoula's Mount Sentinel, or the San

Gabriel Mountains above Pomona. Good students would continue to value good teaching, even as universities would find it harder to refuse admission or to insist on disqualification, and standards might continue to fall. As federal support died back, western schools would have fewer students from other regions and would draw increased numbers from their localities. Males would accommodate to more and more women as fellow students or colleagues. In all fields of study the majority of white males would have to accept competition from qualified minority ethnics of both sexes. The average age of students would rise as higher education continued to expand "continuing education" as already at Tucson, Missoula, Boulder, Laramie, Irvine, San Diego, Eugene, or Honolulu.

With costs remaining huge, even during a no-growth period, some legislators and trustees talked of setting up rules to eliminate students who failed to profit from campus opportunities and promptly move along to graduation. In 1973 the trustees of the California State University and Colleges system took steps to throw out any students who failed to make steady, measurable progress toward a degree and also any student who habitually signed up for courses and then withdrew. The nation over, there was potential trouble for student activists of the sixties. Every person who had attended college since 1968 and applied for a federal job at Grade 12 and above received a special security-loyalty check. It was designed to catch students who had once engaged in "criminal acts" such as "bombing or throwing bricks through a window." And there was trouble for the tenured status of outspoken or harshly strict professors. The president of an inter-mountain university took a stiff stand against professors who were "infected with integrity." There was trouble ahead for standard institutions as corporate non-colleges like Xerox, IBM, RAND, and Arthur Little began to grant degrees.

Campuses would continue to apply science and to aid business, agriculture, the professions, the American household, and the health and intellectual life of Americans and foreign visitors. In cities and outlying towns campuses would be more and more open, acting as headquarters for field expeditions and hospitable community centers for the theater, for music, painting, sculpture, museum-going and the reading and writing of books. Ten years after big changes began at Berkeley, colleges and universities still engaged in lively confrontation within and without, still torn between ennobling or enabling women and men, advancing or regulating learning, searching for the truth or the expedient, serving the majority of the citizenry or the minority of the ruling class, emphasizing culture or career, promoting the liberal or the vocational education.

Despite all the diverse trends and the self-multiplying problems, university presidents like Harlan Cleveland, Richard Lyman, John P. Schaefer, Frederick P. Thieme, and Maurice B. Mitchell continued correctly to insist that western campuses would keep on being places where human beings search for truth, respect scholarship and research, teach how to use knowledge and how to add to knowledge, and defend intellectual freedom. On a campus, if anywhere, science and liberal culture have autonomy, even in moments of rowdy conflict. In the long sweep of history the university is the one best and most likely place in the West, as anywhere in the universe, for high-level, disinterested examination of data and ideas, for essential, non-material progress.

In early 1973 observers in several schools began to see signs that students were taking up old ways. Frats and sororities were once again recruiting neophytes. Students were showing renewed interest in football. Their hair was shorter and tidier. They were dancing cheek to cheek to lucid jazz or to sweet music. They were giving up dope in favor of alcohol. There was legal beer in some student unions. The young were once more looking healthy and youthful. They were once again accepting the lecture system and wanting standard grades—as low as C. They were turning to the humanities and evincing some of the apathy about social questions that had marked the Eisenhower years. On September 26, 1973, on the Albuquerque campus forty fraternity types forced their way into a Volkswagen bug and set a world's record for occupation and locomotion. At Pullman there was controversy over whether or not students should keep their hunting rifles in the dormitories.

These developments were familiar enough to old timers, yet there were changes such as open acceptance of homosexuals, abortion, pornography, women's lib, marijuana, birth control, and unmarried cohabitation, and in the catalogs there were all the basic new emphases on ethnic, environmental, urban, women's, and other interdisciplinary studies, plus new lines of research in all the traditional subjects. One dean of a Rocky Mountain university said: "Since I came on the educational scene forty years ago the academic wheel appears to have turned a full circle—but in a forward motion."

No thoughtful westerner seriously doubted that campus discoveries and thoughts penetrated into almost every activity of human life and that on their sustained vigor the future of modern civilization depended. President Harlan Cleveland of the University of Hawaii, most westward of American universities, ended his pamphlet "Prospectus for the Seventies" by quoting three lines of Chinese wisdom:

> *If you are planning for a year ahead . . . sow rice;*
> *If you are planning for ten years . . . plant trees;*
> *If you are planning for a hundred years . . . educate people.*

Richard G. Lillard, *coauthor of* The Great Southwest *(1972) and of* Hank Monk and Horace Greeley: An Enduring Episode in Western History *(1973), has taught in two community colleges and also in five universities in the United States and France. In 1956 he was on the University Survey, authorized by the Nevada State Legislature, to investigate and report on the University of Nevada. He is at present a professor of American Studies and English at California State University, Los Angeles.*

THE AMERICAN WEST

TEN YEAR INDEX

Volume I, Number 1 (Winter 1964)

through

Volume X, Number 6 (November 1973)

Additional copies of this index, bound in flexible covers, are available for $2.00 each

American West Publishing Company, 599 College Avenue, Palo Alto, California 94306

From 1964 through 1967, THE AMERICAN WEST *was published quarterly; issues for those years are indicated by season (*W, Sp, Su, F*). From 1968 onward, it was published bimonthly; issues for those years are indicated by the number of the month of issue. Page numbers for illustrations are in italic.*

ABBEY, EDWARD, "Hallelujah, on the Bum," 7/70, VII, 4: 11+

ACTORS: Sp/64, I, 2: television, *35*, movie, *32*; television, 3/68, V, 2: *33*, *35*; gold rush, 5/72, IX, 3. *See also* Buffalo Bill and his Wild West Show; Theater

ADAMS, ANSEL, photos by: Sp/64, I, 1: *cov.*, *36*, *38–41*, Sp/66, III, 2: *2*, 7/69, VI, 4: *2*, *i.b. cov.*, 9/69, VI, 5: *f.&b. covs.*, *2*, *10*, *17–24*, *25*, *33*, *41–49*, *55*, *65–72*, 7/70, VII, 4: *2*; "Free Man in a Free Country," 11/69, VI, 6: 40+ (photos by, *40*, *42–47*)

ADAMS, RAMON F., "The Cowman's Philosophy," F/65, II, 4: 47+ (biog. of, 47–49; photo of, *48*)

ADAMS, ROBERT H., "Markers Cut by Hand," 8/67, IV, 3: 59+

"ADIOS TO A FREE MAN," by Joe B. Frantz, W/65, II, 1: 34+

ADOBE WALLS CAMPAIGN, W/65, II, 1: 4+ (map, *6–7*)

AHUMADA, GOV. MIGUEL (Chihuahua, Mex.), 5/67, IV, 2: *11*

AIRPLANES, 7/71, VIII, 4: 10–11, 14, 15

ALAMO, BATTLE OF: 5/68, V, 3: 18+ (*20–23*; map, *19*, *b. cov.*); lttr from Tex. forces, 9/72, IX, 5: *16*. *See also* Mission San Antonio de Valero

ALASKA: gold mining in, Sp/65, II, 2: 58+ (58, 60, 62); hunting a grizzly bear in, 11/70, VII, 6: 32+ (*f.&b. covs.*, *32–34*, *36–37*; map, *34*); tree planting experiment in, 3/71, VIII, 2: 24+ (*25*, *27*; map, *27*); life in wilderness of, 7/71, VIII, 4: 36+ (*36*, *39*), 11/71, VIII, 6: 16+; 9/72, IX, 5: 34+ (*34*, *36–41*); life in, 1/73, X, 1: 10+ (*10–15*). *See also Bear* (ship); Eskimos; specific locations

ALBRIGHT, HORACE M., "Harding, Coolidge, and the Lady Who Lost Her Dress," 9/69, VI, 5: 25+ (photos of, *27*, *31*)

ALCATRAZ ISLAND, CALIF., 1/73, X, 1: *38*

ALERT (ship), F/64, I, 4: *72*

ALEXANDER, DR. HERB, 7/72, IX, 4: *37*

ALEXIS, GRAND DUKE, 1/72, IX, 1: 4+ (*4*, *7*, *8*)

"ALL THE DARING YOUNG MEN," by Joseph F. Hood, 7/71, VIII, 4: 10+

"ALONG THE SUFFRAGE TRAIL," by Amelia Fry, 1/69, VI, 1: 16+

ALPHABET: Cherokee, Sp/65, II, 2: *15*; Deseret, 11/73, X, 6: 10+ *(11)*

AMARAL, ANTHONY, "Threat to the Free Spirit," 9/71, VIII, 5: 13+

"AMERICAN INDIANS AND AMERICAN HISTORY," by William Brandon, Sp/65, II, 2: 14+

"AMERICANIZATION OF SITKA, THE," by T. H. Watkins, Sp/65, II, 2: 49+

"AMERICAN RODEO, THE," by Willard H. Porter, 7/71, VIII, 4: 40+

"AMERICAN WEST TREASURE HUNT IN CONNECTICUT, AN," by Archibald Hanna, 9/72, IX, 5: 12+

AMES, MICHAEL: "Missionaries' Toil for Souls and Survival," 1/73, X, 1: 28+; "Indians of the Northwest Coast," 7/73, X, 4: 12+

AMON G. CARTER MUSEUM OF WESTERN ART, W/65, II, 1: 54+ *(54–56)*

"AMOROUS SENATOR, THE," by Gene Fowler, 3/70, VII, 2: 28+

ANACAPA ISLAND, CALIF., 9/68, V, 5: map, *i.b. cov.*

ANASAZI, THE (THE ANCIENT ONES): history of, 9/70,VII, 5: 18+ (petroglyphs, *18–19*, *20–21*; Black Mesa finds of, 9/73, X, 5: *12*, *14*, *16*; 11/73, X, 6: 40+ (habitats, *41*, *42*). *See also* Archeology; specific locations

ANDERSON, BETTE RODA, "Living Wonders of the Rockies," 3/73, X, 2: 24+; "The Olympic Rain Forest," 9/73, X, 5: 30+

ANDERSON, BRYCE W., "The Bomb at the Governor's Gate," W/65, II, 1: 12+

ANDERSON, "WHITE-EYE JACK" (J. F.), 1/71, VIII, 1: *15*

"ANDREW JACKSON GRAYSON," by Lois C. Stone, Su/65, II, 3: 19+

ANTREI, ALBERT, "A Western Phenomenon," 3/71, VIII, 2: 42+

ANTROBUS, JOHN, ballad, "Cowboy," 9/70, VII, 5: 47

APACHE INDIANS: Su/65, II, 3: 4+; 11/69, VI, 6: *17*, *19*, *21*; proposed reservation on Santa Catalina I., 1/73, X, 1: (*34*, *37*, *39*; Ariz. camp, *36*). *See also* Geronimo

"APAREJO: THE PERFECT PACKSADDLE," by Sam Hicks, 1/69, VI, 1: 28+

ARABIAN DESERT, AND AMERICAN, COMPARED, 5/73, X, 3: 36+ *(36–41)*

ARAPAHO INDIANS, W/66, III, 1: *54*, *61*

ARCHAEOLOGY: archaeological discoveries in Grand Canyon, 5/67, VI, 2: 22+ *(22–27)*; and history of man, 9/70, VII, 5: 18+ *(18–21, 23)*; and Medicine Wheel, 3/71, VIII, 2: 16+ *(16–17)*; discoveries in Utah Cliffs, 7/71, VIII, 4: 4+ *(4–8)*, 9/71, VIII, 5: 18+ *(18–23)*; discoveries in Alas., 7/72, IX, 4: 28+ *(28–47; map, 33)*; fossil hunting in Kan., 11/72, IX, 6: 34+ *(34–37)*. *See also* Anasazi, the; Petroglyphs and pictographs
ARCHES NATIONAL MONUMENT (Utah), Su/64, I, 3: *i.b. cov.*
ARCHITECTURE: of frontier buildings, W/64, I, 1: 4, 20+ *(2, 20–30)*; Spanish Colonial, Su/66, III, 3: 56+ *(56, 58–66)*; Rodilla Towers, 1/72, IX, 1: 10+ *(10–11)*. *See also* Burnham, Daniel H.; Ellis, Harvey
ARIZONA: John C. Frémont in, W/64, I, 1: 8+ *(12, 13)*; Sylvester Mowry in, Su/64, I, 3: (map, *18–19*); canyonlands in, F/64, I, 4: 12+ *(cov., 2, 12–13, 15–25)*; Charles F. Lummis as war correspondent in, Su/65, II, 3: 4+; Su/66, III, 3: Father Kino in, 16+ *(17–19, 21)*, mission in, *65*; 11/69, VI, 6: military post life in, 16+ *(17–19, 21)*, lynching in, *i.b. cov.*; 1/70, VII, 1: Johnny Ringo in, 17+, town in, *22*, strikers in, *44*; strikers deported from, 5/72, IX, 3: 22+ *(22–29, 31)*; science and art in, IX, 4: 4+ *(6–7, 8–9)*; gunfight antagonists in, 11/72, IX, 6: 20+ *(21)*. *See also* specific locations
"ARIZONA VANQUISHED," by Robert M. Utley, 11/69, VI, 6: 16+
ARMY: Sp/66, III, 2: Gen. Pershing forces after Pancho Villa, 16+ *(18–19, 21, 23;* map, *16)*, women, 56+ *(56, 58, 60, 61;* map of forts, *59)*; negotiations at Fort Laramie, W/65, II, 1: 46+ *(46, 50–51)*; powder magazine, Sp/65, II, 2: *50–51*; Spanish frontier, Su/66, III, 3: 28+; in Mexican War, 5/68, V, 3: 50+ *(53, 55, 56, 58–60, 62–64;* maps, *54, 55, 57, 60)*; soldier's death in, 9/68, V, 5: 34+ *(34)*; Dirigible No. 1, 7/71, VIII, 4: *13*; court martial of Negro, 1/72, IX, 1: 12+ *(12–15, 17)*; 3/72, IX, 2: building of fort, 4+ *(4–6)*, troops, *22*; Indian fighting, 7/73, X, 4: 18+. *See also* Navy, Texas Rangers; specific forts and officers
ARNY, WILLIAM F. M., 7/71, VIII, 4: *32*
"ARRIVEDERCI, VENICE," by Helen Hosmer, 3/68, V, 2: 43+
"ASSIGNMENT I'LL NEVER FORGET, THE," by Dorothea Lange, 5/70, VII, 3: 46
ASSINIBOINE INDIAN, F/64, I, 4: *11*
ASTORIA (Columbia R.), founding of, 7/68, V, 4: 24+ (map, *26–27*)
"AT BODIE" (fourth of July), by Warren Loose, 7/68, V, 4: 41+
"AT DEADWOOD" (fourth of July), by Mildred Fielder, 7/68, V, 4: 44+
ATHERTON, LEWIS, ed., "Fire on the Comstock!", W/65, II, 1: 24+
ATIGUN RIVER (Alas.), 7/72, IX, 4: *29, 32, 34–35*
"AT SAN DIEGO" (fourth of July), by John Phoenix, 7/68, V, 4: 43+
"AT SANTA CRUZ" (fourth of July), by Richard Reinhardt, 7/68, V, 4: 40+
"AT SHOALWATER BAY" (fourth of July), by James G. Swan, 7/68, V, 4: 39
AUDUBON, JOHN WOODHOUSE, sktchs by, 7/69, VI, 4: *16–19*
"AUSPICIOUS AGREEMENT, AN," by Ronnie C. Tyler, 1/72, IX, 1: 38+
AUSTIN (flagship, Tex. Navy), 5/68, V, 3: *37*
AUSTIN, STEPHEN F., 5/68, V, 3: *4, 11*; map by, *14*
AUSTRALIA, PARALLEL EVOLUTION OF AMERICA AND, 1/68, VI, 1: 33+ *(33–37)*
"AUSTRAMERICAN WEST, THE," by John Greenway, 1/68, V, 1: 33+
AUTOMOBILES: in nat'l parks, 1/68, V, 1: 28+ *(28–32, 70)*, 9/69, VI, 5: *28, 29*; women's suffrage campaign by, 1/69, VI, 1: 16+ *(17, 21)*
"AVALANCHE AT THE BLACK BEAR," by David Lavender, Su/65, II, 3: 32+
AVIATION, EARLY: 2/67, IV, 1: 24+ *(24–27)*; 7/71, VIII, 4: 10 *(10–15)*

B

BADLANDS (Dakotas), exploration of, 2/67, IV, 1: 40+ *(42, 81, 84;* map, *43)*
BAILEY RANGE (Wash.), 9/73, X, 5: *34–35*
BAJA CALIFORNIA: 1/68, V, 1: 38+ *(cov., 38, 41, 43, 45, 47, 48)*; 11/70, VII, 6: *26, 31*
BAKKER, ELNA, "The Many Faces of Desert," 9/72, IX, 5: 18+
"BALLAD OF SAM BASS," ballad, 1/70, VII, 1: 32–35
BALLADS. *See* Songs and ballads
BALLOONS: 2/67, IV, 1: 24+ *(24–27)*; 7/71, VIII, 4: *11, 13, 15*
BALLOTS, Calif., F/66, III, 4: 34+ *(34–36, 38–40)*
BANKS, CHARLES WELLS: 1/71, VIII, 1: *i.b. cov.*; 3/71, VIII, 2: 28+ *(28, 33)*
BANNISTER, JOHN R., 1/70, VII, 1: *36*
"BARBARY COAST, THE," by Donald E. Bower, 3/72, IX, 2: 16+
BARBED WIRE, W/65, II, 1: 39+ *(2, 39–45)*
BARHIGHT, EZRA, tune to ballad, 2/67, IV, 1: *49*
BARSNESS, LARRY, "Superbeast and the Supernatural," 7/72, IX, 4: 12+
BARTELL, GEORGE, drwngs by, Sp/65, II, 2: *4, 7, 9, 10*
BARTLETT, RICHARD A., "Will Anyone Come Here for Pleasure?", 9/69, VI, 5: 10+
BASS, SAM, 1/70, VII, 1: 31+ *(31)*
BATEMAN, ELLEN, 5/72, IX, 3: *18*
"BATTLE FOR BLUE LAKE," by Dabney Otis Collins, 9/71, VIII, 5: 32+
"BATTLE OF OMAHA, THE," by Sharon Hronek, 7/69, VI, 4: 10+
BAUR, JOHN E., "The Senator's Happy Thought," 1/73, X, 1: 34+
BEACHEY, LINCOLN, 7/71, VIII, 4: *12, 14*
BEAR (cutter ship), 11/67, IV, 4: *55–64*; map, *58*
"BEAR OF THE NORTH, THE," by Roger Olmsted, 11/67, IV, 4: 55+
BEARS. *See* Grizzly bears
BEAR VALLEY DAM (Calif.), 7/70, VII, 4: *28*
BEAUBIEN, CHARLES, 1/71, VIII, 1: *7*
BECKER, ROBERT, "Diseños," 2/67, IV, 1: *55+*
BEEBE, LUCIUS: "Santa Fe's Ineffable de Luxe," Su/65, II, 3: 14+; Sp/66, III, 2: "The Indestructible Mrs. Brown," 48+; "Beebe on Beebe," 93+; profile of, 94+
"BEEBE ON BEEBE," Sp/66, III, 2: 93+
"BEEBE PROFILE, A," by Charles M. Clegg, Sp/66, III, 2: 94+
BEESON, CHALKLEY, 11/67, IV, 4: *25*
BELASCO, DAVID, 5/72, IX, 3: *17*
"BELATED FRONTIER," by Thomas M. Griffiths, 1/68, V, 1: 4+
BELL, ADJ. GEN. SHERMAN, W/66, III, 1: *9*
BELL, WILLIAM GARDNER, "Frontier Lawman," Su/64, I, 3: 4+
"BELLE STAR, QUEEN OF THE DESPERADOES," ballad, 3/70, VII, 2: *34*
BELLI, MELVIN, 3/71, VIII, 2: *i.b. cov.*
BELMONT, NEV., 5/70, VII, 3: *12–13*
BELOUS, RUSSELL E., "Indian Portraits: Fort Sill, 1869," W/66, III, 1: 50+
BENJAMIN F. PACKARD (masted ship), 3/70, VII, 2: *2*
BENTLEY, BISHOP JOSEPH C., 5/67, IV, 2: *11*
BENTON (steamboat), 9/70, VII, 5: *7, 8*
BERKELEY, CALIF., People's Park conflict in, 1/70, VII, 1: 42+ *(42–47)*. *See also* University of California
"BERNALILLO COUNTY," by William Brandon, 2/67, IV, 1: 28+
BERNALILLO COUNTY (N. Mex.), life in, 2/67, IV, 1: 28+
BESHOAR, BARRON, "The Strife and Struggle of a Newspaper in the Old West," 9/73, X, 5: 44+
BESHOAR, MICHAEL, 9/73, X, 5: 44+ (photo of, *46*; newspaper of, *44, 47*)
BETATAKIN CLIFF DWELLINGS (Navajo Nat'l Monument): 11/67, IV, 4: *2*; 11/73, X, 6: *41*
BEYER, JOHN, "A New Museum for the West," 11/69, VI, 6: 34+
BIERCE, AMBROSE, 11/73, X, 6: 34+ (photo of, *35, 39*; writing of, 37; crtn of, *37*)
BIERSTADT, ALBERT, F/66, III, 4: pntng by, *f.&b. covs.*, sktch of, *i.f. cov.*; pntngs by, 9/72, IX, 5: *f.&b. cov., 31*; 7/73, X, 4: *37*
BIG BEND NATIONAL PARK (Tex.), exploration for, 11/73, X, 5: 36+ *(37, 38, 40, 42, i.b. cov.)*
BIG ELK (Omaha), 1/72, IX, 1: *29*
BIGHEART, JANE (Osage), 5/72, IX, 3: *47*
"BIG HORN MEDICINE WHEEL, THE," by Jay Ellis Ransom, 3/71, VIII, 2: 16+
BIG KANSAS (Oto), 1/72, IX, 1: *18*
BIG SUR, CALIF., 5/73, X, 3: *cov.*
BIG TREE (Kiowa), 3/72, IX, 2: *47*
BILLINGTON, RAY A.: "A Greeting and a Challenge," W/64, I, 1: 6+; "Mountain Men—A Review and a Tribute," F/65, II, 4: 90+; "Books that Won the West," 8/67, IV, 3: 25+
BILLY THE KID, 3/71, VIII, 2: *20, 22*
BINGHAM, GEORGE CALEB, 9/68, V, 5: 41+ (pntngs by, *cov., i.f. cov., 41–43, 45–47*)
BIRD CHIEF (Arapaho), W/66, III, 1: *61*
BISBEE, ARIZ., strikers in, 1/70, VII, 1: *i.b. cov., 44*; deportation of strikers, 5/72, IX, 3: 22+ *(22–29, 31)*
BISBEE, MONT., 5/71, VIII, 3: *42*
"BISBEE'S RESPONSE TO CIVIL DISORDER," by Pamela Mayall, 5/72, IX, 3: 22+
BISHOP, GEORGE W., JR., ed., "Fossil Hunting on the Plains of Kansas," 11/72, IX, 6: 34+
BISON. *See* Buffalo; Mountain bison
BITTERROOT NATIONAL FOREST (Mont.), 11/71, VIII, 6: *10–11*
BLACK BEAR MINE (Telluride, Colo.), Su/65, II, 3: 32+ *(32, 35, 38, 39)*
BLACK CANYON (Colorado R.), 5/67, IV, 2: *32*; 7/69, VI, 4: *7*
BLACKFEET INDIANS: last of, Sp/65, II, 2: 26+ *(26–32)*; pictograph signatures of, 3/68, V, 2: *8*; 11/68, V, 6: *f.&b. covs.*; 7/73, X, 4: *32*
BLACK FOX, JOE (CHIEF), 7/73, X, 4: *39*
BLACK HILLS (S. Dak.): outdoor gathering, 8/67, IV, 3: *i.b. cov.*; expedition of, 7/73, X, 4: 25+ *(18, 25, 26, 28–30)*
BLACK KETTLE (Cheyenne chief), 5/72, IX, 3: 20+ *(21)*; village massacre, 7/73, X, 4: *43*
"BLACK KNIGHT OF THE ZAYANTE, THE," by Richard H. Dillon, 7/70, VII, 4: 201+
BLACK MESA (Ariz.), the past in, 9/73, X, 5: 12+ *(12, 14, 16)*
BLACKOWL, ARCHIE (Cheyenne), wtrclr by, 3/68, V, 2: *14*
BLANCHET, FATHER F. NORBERT, 1/73, X, 1: *33*
BLOCH, E. MAURICE, "The Jolly Flatboatmen," 9/68, V, 5: 41+
BLUE LAKE (Taos, N. Mex.), 9/71, VIII, 5: 32+ *(35)*
BLUEMEL, ELINOR, "Summer White House," 9/70, VII, 5: 24+
BLUE WHISTLER (cannon), 5/73, X, 3: 32+ *(32, 33, 35)*
"BLUE WHISTLER, THE," by Martin Cole, 5/73, X, 3: 32+
BOATS: on Yukon R., Sp/65, II, 2: *76–77, 80*; 8/67, IV, 3: *2*; shallow water, invention of, 5/71, VIII, 3: *16*; 11/72, IX, 6: Coast Guard, *29–30*, rum smuggling in, *30–33*. *See also* Master Mariners' Regatta; Schooners; Ships; Steam boats; specific boats
BODIE, CALIF., fourth of July at, 7/68, V, 4: 41+ *(42–43)*
BODMER, KARL, pntngs by: 9/70, VII, 5: *cov., 4–5*; 7/73, X, 4: *32, 33*
BOLTON, HERBERT EUGENE, W/64, I, 1: 36+ *(37)*
"BOMB AT THE GOVERNOR'S GATE, THE," by Bryce W. Anderson, W/65, II, 1: 12+
BOMBERGER, BRUCE, drwngs by, W/66, III, 1: *20–21, 24–25, 26–27*
BOND, MARSHALL, "To the Klondike," 1/69, VI, 1: 44+ *(47)*
BONNEVILLE, LAKE (Utah, Nev., Idaho), Sp/64, I, 2: *54–55, 59*
"BOOKS IN THEIR SEA CHESTS," by Doyce B. Nunis, Jr., Su/65, II, 3: 74+
"BOOKS THAT WON THE WEST," by Ray A. Billington, 8/67, IV, 3: 25+
"BOOM OF THE SUNSET LAND, SOUTHERN CALIFORNIA, 1887," by T. H. Watkins, 11/72, IX, 6: 10+
"BOOM OIL!" by Stephen B. Oates, 1/68, V, 1: 11+
BORAH, SEN. WILLIAM E., W/65, II, 1: *21*; 9/69, VI, 5: *30*
"BORDER AFFAIR," ballad, lyrics by Charles Badger Clark, tune by Billy Simon, 3/69, VI, 2: 26+ *(27)*
"BORDER AFFAIR," by Austin E. Fife, 3/69, VI, 2: 26+
BOSIN, BLACKBEAR (Kiowa-Comanche), gouache by, 3/68, V, 2: *75*
BOULDER DAM (Colorado R., Ariz., Nev.): reclamation for, 3/69, VII, 4: 5+ *(7)*; 7/69, VI, 4: 4+ *(4, 7, 9)*; 7/70, VII, 4: *32*
BOWEN, HARRY, lttr by, F/65, II, 4: 33–36

BOWER, DONALD E.: "The Barbary Coast," 3/72, IX, 2: 16+; "The Fantastic World of Orth Stein," 5/73, X, 3: 12+
BOWIE, JAMES: Sp/65, II, 2: 4+ *(4, 7, 9, 10)*; mine of, 11/72, IX, 6: 42+ *(42, 44, 46)*
BOWMAN, CHARLIE, family of, 11/68, V, 6: *35*
BRADFORD, THOMAS G., map by, 5/68, V, 3: *15*
BRAHMAN BULL, 7/71, VIII, 4: *45*
BRANDON, WILLIAM: "How Near Is the Morning," W/65, II, 1: 22+; "American Indians and American History," Sp/65, II, 2: 14+; "Bernalillo County," 2/67, IV, 1: 28+; "Two Thousand Miles from the Counting House," 7/68, V, 4: 24+
BRAUN, ERNEST, photos for "Water, Man and Nature," 1/71, VIII, 1: *18–29*
BRECKENRIDGE, COLO., 5/71, VIII, 3: *35*
BRETT, COL. L. M., 9/69, VI, 5: *29, 31*
BRIDGER, JIM ("Old Gabe"), 11/69, VI, 6: 14+ *(15)*
BRIDGER WILDERNESS AREA. *See* Wind River Mountains
"BRIEF SANCTUARY," by Karl Young, 5/67, IV, 2: 4+
BRIMHALL, DR. DEAN R.: 7/71, VIII, 4: 4+ *(4, 5)*; 9/71, VIII, 5: 18+ *(18, 23)*
"BRIMHALL SAGA, THE," by Fawn Brodie, 7/71, VIII, 4: 4+, 9/71, VIII, 5: 18+
BRINCKERHOFF, SIDNEY B., "Soldiering at the End of the World," Su/66, III, 3: 28+
BRODIE, FAWN, "The Brimhall Saga," 7/71, VIII, 4: 4+, 9/71, VIII, 5: 18+
BRONSON, WILLIAM: "Rush to the Yukon," Sp/65, II, 2: 66+; "Nome," 7/69, VI, 4: 20+; "Eskimo," 7/70, VII, 4: 34+
BROOKS, BILLY, 3/71, VIII, 2: *20*
BROOKS RANGE (Alas.): 7/72, IX, 4: *34*; 1/73, X, 1: *10*. *See also* Wright, Sam
BROTHER JONATHAN (ship), 5/71, VIII, 3: *23*
BROWN, JAMES J., Sp/66, III, 2: *51*
BROWN, JOHN: 7/69, VI, 4: 36+ *(36)*; 11/69, VI, 6: 24+ *(24)*
BROWN, JOHN, JR., 7/69, VI, 4: *37*
BROWN, MARY ANN, 7/69, VI, 4: *37*
BROWN, MOLLY (Mrs. James J.), Sp/66, III, 2: 48+ (photo of, *49*; home of, *51*)
BROWN, MRS. HUGH, "Railroad Days," 11/68, V, 6: 24+
BROWN, OLIVER, 7/69, VI, 4: *37*
BROWN, Owen, 7/69, VI, 4: *37*
BROWN, TERRY, "An Emigrant's Guide for Women," 9/70, VII, 5: 12+
BROWNE, J. ROSS, Sp/65, II, 2: 37+ (drwngs of, *37, 44*; drwng by, *42*)
BROWNSVILLE, TEX., 1/72, IX, 1: *38, 43*
BRYAN, WILLIAM JENNINGS, 1/68, V, 1: 16+ *(17)*
BRYCE CANYON NATIONAL PARK (Utah), 7/71, VIII, 4: *18*
BUBKA, TONY, "Time to Organize," 1/68, V, 1: 21+
BUCHANAN, PRES. JAMES, Sp/64, I, 2: *20*
BUENA VISTA VINICULTURAL SOCIETY (Sonoma, Calif.), 5/73, X, 3: 17+ *(17–23)*
BUFFALO: Su/64, I, 3: *52*; 2/67, IV, 1: *78*; range and distribution, 11/67, IV, 4: 4+ *(6–7, 9–11*; map, *4)*; after the hunt, 11/68, V, 6: *15*; running, 11/69, VI, 6: *8*; 7/70, VII, 4: *b. cov.*; 9/70, VII, 5: *21*; hunting, 1/72, IX, 1: 4+; in folklore, 7/72, IX, 4: 12+ *(12–17)*; killing, 7/73, X, 4: *37*. *See also* Mountain bison
BUFFALO BILL AND HIS WILD WEST SHOW: Sp/64, I, 2: 28+ *(28, 29, 31, 33)*; 7/70, VII, 4: 4+ *(f.&b. covs., 4–10)*; 1/71, VIII, 1: *13*; Indians from, 7/73, X, 4: *38–41*
BUFFALO CHIPS, 3/69, VI, 2: 44+ *(44)*
"BUILDING A NEW WORLD," by David Lavender, 11/71, VIII, 6: 36+
"BUILDING OF FORT CHURCHILL, THE," Ferol Egan, 3/72, IX, 2: 4+
BULLFIGHTING, 5/72, IX, 3: *43, 45*
BUNDY, REX, "Stoves for the Homesteader," 11/70, VII, 6: 38+
BURKE, CHARLES H., 11/71, VIII, 6: *33*
BURLEIGH, DR. WALTER A., 3/73, X, 2: *4*
BURNETT, JUSTICE JIM, 11/71, VIII, 6: *6*
BURNHAM, DANIEL H., 9/68, V, 5: 4+ (archi. of, *2, 6–7, 9–13, 15*; charic. of, *4*)
BURROS: Su/66, III, 3: *cov., i.f. cov., 27, 29, 79*; 3/70, VII, 2: 28+ *(28–30)*. *See also* Saddles, aparejos as
BURROWS, JACK, "Ringo," 1/70, VII, 1: 17+
BURTON, ROBERT T., 11/70, VII, 6: *4, 7, 9*
"BUSTED COWBOY'S CHRISTMAS, A," by John I. White, 11/67, IV, 4: 78+
"BUSTED COWBOY'S CHRISTMAS, A," poem by D. J. O'Malley, 11/67, IV, 4: 78+
"BY FAYRE AND GENTLE MEANES," by Alvin M. Josephy, Jr., 9/72, IX, 5: 4+

C

CABLE CARS: F/65, II, 4: 14+ *(14–17)*; 2/67, IV, 1: *i.b. cov.*
CABORCA, MEX.: 5/71, VIII, 3: church at, *6*; terrain near, *7*
CALAMITY JANE (steamboat), 11/73, X, 6: *17*
CALDWELL, IDAHO, murder in, W/65, II, 1: 14+
CALDWELL, LEE, 7/71, VIII, 4: *42, 43*
CALEXICO, CALIF., W/66, III, 1: *42*
CALIFORNIA: costumes in F/64, I, 4: *72*; reading habits in, Su/65, II, 3: 74+; map as I., Su/66, III, 3: *21*; ballots in, F/66, III, 4: 34+ *(34–36, 38–40)*; Mex. land grants in, 2/67, IV, 1: 55+ (maps, *f.&b. covs., 55–58, 60–64, 94)*; northern coast of, 9/68, V, 5: *38–39*; 3/69, VI, 2: 20+ *(20–25)*, Californios in, 34+ *(34, 35, 37–42)*; trees in, 11/70, VIII, 6: *21*; Chinese workers in, 5/71, VIII, 3: *36*; aviation in, 7/71, VIII, 4: 10+ *(10–15)*; 11/71, VIII, 6: proposed history of, 42+, Indians and missions in, 36+ *(36–37, 39, 41)*; actors in, 5/72, IX, 3: 14+, State of Jefferson in, 36+ *(37–40*; map, *38)*; aerial views of, 3/73, X, 2: *17–23*; viniculture in, 5/73, X, 3: 17+ *(17–23)*. *See also* Emigrants; Gold; Irrigation; Land grants; Northwest Coast; Redwoods; specific locations and peoples
"CALIFORNIA: A BIRD'S-EYE VIEW," by T. H. Watkins, 3/73, X, 2: 17+
"CALIFORNIA'S BIG TREES," by Francis P. Farquhar, Su/65, II, 3: 58+
CALIFORNIOS, 3/69, VI, 2: 34+ *(34, 35, 37–42)*
CAMERON, RALPH HENRY, 9/69, VI, 5: 33+ (hotel of, *37*; claim site of, *38*)
CAMP, CHARLES L., "Song of Man," 9/70, VII, 5: 18+
"CAMP FOLLOWERS ALL," by John R. Sibbald, Sp/66, III, 2: 56+
CANANEA, SONORA, MEX., copper mining in, 11/71, VIII, 6: *7, 9*
CANDELARIA, NEV., 5/70, VII, 3: *10–11*
"CANDLE FOR THE SUN, A," by W. H. Hutchinson, F/66, III, 4: 62+
"CANNERY ROW," by Steve Crouch, 9/73, X, 5: 18+
CANNON, M. HAMLIN, "The Morrisite War," 11/71, VII, 6: 4+
CANOEING. *See* Voyageurs
CANTON, FRANK M., Su/64, I, 3: 4+ (photos and corres., *4–6, 13*)
CANUTT, YAKIMA ("Yak"), 7/71, VIII, 4: *43*
"CAN WE SAVE OUR WILD PLACES FROM OUR 'CIVILIZED' PUBLIC?" by Robert M. Pyle, 3/72, IX, 2: 36+
CANYON DE CHELLY (Ariz.): 1/69, VI, 1: *2*; 5/72, IX, 3: *12*; 5/73, X, 3: *41*
CANYON DIABLO BRIDGE (Ariz.), 3/73, X, 2: *40*
"CANYON DWELLERS, THE," by Robert C. Euler, 5/67, IV, 2: 22+
CANYONLANDS NATIONAL PARK, 5/67, IV, 2: *36–37*
CAPTAIN JIM (WASHO), 9/72, IX, 5: *44*
CARLETON, GEN. JAMES H., W/65, II, 1: *9*
CARMEL, CALIF., coastline, 11/73, X, 6: *4–6, 9*
CARRINGTON, COL. HENRY B., W/65, II, 1: *50*
CARRINGTON, MARGARET I., Sp/66, III, 2: *63*
CARSON CITY, NEV.: 9/70, VII, 5: *40*; tragedy in, 9/72, IX, 5: 42+ *(42–43, 44–47)*
CARSON, KIT (Christopher): Adobe Walls campaign of, W/65, II, 1: 4+ *(5)*; 1/71, VIII, 1: *6*
CARTER, AMON G., museum of, W/65, II, 1: 55+ (photo of, *54*; museum, *54*)
CARTER FAMILY, 11/68, V, 6: *35*
CARTER, HARVEY L., "Tom Tobin," F/65 II, 4: 91+
CASCADE MOUNTAINS: 5/71, VIII, 3: *28, 32*; 9/72, IX, 5: *2*. *See also* specific mountains in range
"CASE OF THE HARD-NOSED CONSERVATIONISTS, THE," by Richard Reinhardt, 2/67, IV, 1: 52+
"CASE OF THE VERY AMERICAN MILITANTS, THE," by Joseph R. Conlin, 3/70, VII, 2: 4+
CASEY, JAMES P., 3/70, VII, 2: *23*
CATHEDRALS. *See* Churches and cathedrals
CATHEDRAL VALLEY (Ariz.), F/64, I, 4: *cov*. *See also* White Mesa
CATLIN, GEORGE, pntng by, 7/73, X, 4: *34*
CATTLE: Su/64, I, 3: drive, *53*, king, 58+ *(59, 61)*; brands, F/64, I, 4: *i.b. cov.*; ranching, W/66, II, 1: 64+ *(cov.)*; on Chisholm Trail, 8/67, IV, 3: 15+ *(15, 17–19)*; king, 8/67, IV, 3: 21+ *(21–23)*; life on ranch, 7/68, V, 4: 13+ *(14–23)*; 5/70, VII, 3: drover, *34*, loading, *35*; grazing, 1/73, X, 1: 26–27. *See also* Cowboys; Horses; Saddles; Saddlebags; Rodeos
"CATTLE," ballad by Berta Hart Nance, 9/70, VII, 5: 47
CAUGHEY, JOHN W., "Herbert Eugene Bolton," W/64, I, 1: 36+
CAVAGNARO, DAVID: photo by, 11/70, VII, 6: *18*; "Water, Man, and Nature," 1/71, VIII, 1: 18+; "Discovery in the Grassland," 7/72, IX, 4: 18+ (photos by, *f.&b. cov., 18–26)*
CAWELTI, JOHN G.: "Cowboys, Indians, Outlaws," Sp/64, I, 2: 28+; "The Gunfighter and Society," 3/68, V, 2: 30+
"CELEBRATED JUMPING FROG OF CALAVERAS COUNTY, THE," by Mark Twain, intro. by J. Golden Taylor, F/65, II, 4: 73+ *(73, 77–79)*
"CELEBRATED STEAM PLOW OF PHILANDER H. STANDISH," by F. Hal Higgins, Sp/66, III, 2: 24+
CENTRAL CITY, COLO.: opera house, 11/70, VII, 6: *12*; organ of Methodist church, 5/71, VIII, 3: *2*; elixirs, 5/72, IX, 3: *2*
CENTRAL PACIFIC RAILROAD: 5/69, VI, 3: finance and planning of, 6+ *(6–9, 11–12, 29, 31)*; construction of, *13–19*; locomotive of, *29*; station of, *i.f. cov.*; route map, 2/67, IV, 1: *68–69*
CENTRAL VALLEY. *See* San Joaquin Valley
"CHAINED DOG, A: THE INDIAN FIGHTING ARMY," by Robert M. Utley, 7/73, X, 4: 18+
CHAMBERLAIN, SAMUEL, pntngs by, 5/68, V, 3: *55, 56, 58*
CHAPLIN, RALPH, "Why I Wrote 'Solidarity Forever,'" 1/68, V, 1: 18+
CHAPMAN, HANK AND TONI, "Midas of New Mexico," 1/71, VIII, 1: 4+
"CHARLES, THOU ART A RARE BLADE," by William Ellsberg, 3/69, VI, 2: 4+, 5/69, VI, 3: 40+
CHERNIK, V. P., "The Rodilla Towers," 1/72, IX, 1: 10+
CHEYENNE INDIANS: 3/68, V, 2: wtrclrs by, *cov., 10, 14*, pntng of, *7*, pntng by, *11*; visit with, 7/68, V, 4: 32+ *(32)*; crafts, 7/73, X, 4: 4+ *(cov., 4–5, 7–8, 10)*
CHEYENNE, WYO., opera house in, 11/70, VII, 6: *17*
CHICAGO, ILL., 9/68, V, 5: Rookery, *2, 9*; Monadnock Block, *6–7*
CHICK, DICK, "The Lost Bowie Mine," 11/72, IX, 6: 42+
CHIEFTAIN (Colo. newspaper), 9/73, X, 5: 44+ *(44, 47)*
CHIHUAHUA, MEX., commerce in, Su/66, III, 3: 72+ (map, *74*)
CHIHUAHUA TRAIL. *See* Texas-Chihuahua Trail
CHIMNEY PASS LAKE (Alas.), 3/71, VIII, 2: *25*
CHINESE: Sp/65, II, 2: 58+; 5/71, VIII, 3: 34+ *(36, 37)*; 7/68, V, 4: *48*
CHINOOK INDIANS, 7/73, X, 4: *16*
CHIPPEWA INDIAN AGENCY, 3/73, X, 2: *6*
CHISHOLM TRAIL, 8/67, IV, 3: 15+ *(15, 17–19)*
CHITTENDEN, HIRAM MARTIN, Sp/66, III, 2: *31*
CHLORIDE, ARIZ., 5/71, VIII, 3: *41*
CHRISTMAN, GENE M.: 5/69, VI, 3: 33+ (photos by, *33–39*); "The Mountain Bison," 5/71, VIII, 3: 44+; photo by, 9/71, VIII, 5: *2*
CHRISTMAS: frontier memories, F/64, I, 4: 53+; poem of cowboy's, 11/67, IV, 4: 78+ *(79)*; artist's card, 11/68, V, 6: *i.b. cov.*
"CHRISTMAS AND THE COMET," by Milton Shatraw, 11/69, VI, 6: 28+
"CHRISTMAS ON THE PLAINS," by Elizabeth Bacon Custer, ed. by Walter F. Peterson, F/64, I, 4: 53+
CHUCK WAGONS, 7/68, V, 4: *21–23*

CHURCHES AND CATHEDRALS: W/64, I, 1: St. Andrews Episcopal, Atlantic City, Wyo., *30*, in St. Louis, *54*; Russian, in Sitka, Sp/65, II, 2: *53*, *57*, *65*; of Pueblo Santa Clara, N. Mex., F/65, II, 4: *i.b. cov.*; Su/66, III, 3: of Pueblo of Acoma, N. Mex., *15*, of Mex., 56+ *(56, 58–65)*; Sioux Indian Catholic, Oglala, S. Dak., 3/69, VI, 2: *16*; at Caborca, Mex., 3/71, VIII, 2: *6*; of San Francisco, Granada, Nicaragua, 11/72, IX, 6: *7*. *See also* Missions; specific missions

CIUDAD JUÁREZ, CHIHUAHUA, MEX., Su/66, III, 3: 38+ (mission, *41*; map, *38–39*)

CLALLUM INDIANS, 7/73, X, 4: *16*

CLARK, CHARLES BADGER, lyrics to ballad, "Border Affair," 3/69, VI, 2: 26+ *(27)*

CLARK, EARL, "John F. Stevens," 5/71, VIII, 3: 28+

CLARK, WILLIAM: F/65, II, 4: *25*; keel boat plan of, 9/72, IX, 5: *15*; 11/73, X, 6: *21–23*

"CLEARCUT," by Nancy Wood, 11/71, VIII, 6: 10+

CLEGG, CHARLES M., "A Beebe Profile," Sp/66, III, 2: 94+

CLEMENS, SAMUEL. *See* Twain, Mark

CLUM, JOHN P., 1/72, IX, 1: 32+ *(32, 33, 36)*

COAST REDWOODS: 2/67, IV, 1: *2*; nat'l park for, 9/69, VI, 5: 55+ *(55, 61, 63, 72)*

"CODY, KINGS, AND CORONETS," by Don Russell, 7/70, VII, 4: 4+

CODY, WILLIAM F. *See* Buffalo Bill

COGSWELL, HENRY D., 1/69, VI, 1: *27*

" 'COIN' HARVEY," by Oren Stephens, 9/71, VIII, 5: 4+

COLE, MARTIN, "The Blue Whistler," 5/73, X, 3: 32+

COLLECTOR'S CHOICE: 11/67, IV, 4: 13+; 11/68, V, 6: 29+; 3/69, VI, 2: 26+; 5/69, VI, 3: 20+; 11/69, VI, 6: 14+; 1/70, VII, 1: 11+; 9/70, VII, 5: 24+; 11/70, VII, 6: 38+; 3/71, VIII, 2: 16+; 5/71, VIII, 3: 16+; 7/71, VIII, 4: 28+; 9/71, VIII, 5: 10+; 3/72, IX, 2: 16+; 5/72, IX, 3: 20+; 11/72, IX, 6: 20+; 1/73, X, 2: 16+; 3/73, X, 2: 10+; 5/73, X, 3: 32+; 7/73, X, 4: 38+; 9/73, X, 5: 28+; 11/73, X, 6: 10+

COLLINS, DABNEY OTIS: "The Fight for Sitting Bull's Bones," W/66, III, 1: 72+; "A Happening at Oglala," 3/69, VI, 2: 15+; "Battle for Blue Lake," 9/71, VIII, 5: 32+

COLONIA JUÁREZ, CHIHUAHUA, MEX., Mormon settlement of, 5/67, IV, 2: 4+ *(4, 7, 8–9, 11, 66;* map, *9)*

COLORADO: mine avalanche, Su/65, II, 3: 32+ *(32, 35, 38, 39)*; W/66, III, 1: 4+; Earl of Dunraven and Estes Park area, F/66, III, 4: 53+ *(f.&b. covs., 55, 59)*; Spanish grave markers in, 8/67, IV, 3: 59+ *(59, 62–64)*; summer White House in, 9/70, VII, 5: 24+ *(24, 25)*. *See also* specific locations

COLORADO RIVER: map, drainage area, Sp/64, I, 2: *56*; 5/67, IV, 2: *cov., 17, 25*; use of, 47+ (system map, *49*; dams and reservoirs: map, *50*, profile, *74*; annual flow chart, *53*; rock sequences, *52, 73, 75*); Project, 7/69, VI, 4: 4+ *(4, 7, 9)*; 7/71, VIII, 4: *19*; 3/73, X, 2: *44, 47*. *See also* Boulder Dam; Grand Canyon; Reclamation; specific locations

COLORADO SPRINGS, COLO., Nikola Tesla in, 3/71, VIII, 2: 4+ *(6, 8)*

COMANCHE INDIANS: W/66, III, 1: *60, 61*; 3/68, V, 2: pntng of shield, *6*, gouache by, *75*

"COMSTOCK COUNTRY," 9/70, VII, 5: 34+

COMSTOCK LODE. *See* Gold; Silver mining; Mining; Nevada; specific locations

CONCORD, N. HAMP., stagecoach factory in, 1/71, VIII, 1: *17*

CONDON, PHOEBE, "Ezra Meeker: His Mansion, Monuments, and Mission," 3/73, X, 2: 10+

CONFEDERATE STATES, diplomatic meeting with Mexico, 1/72, IX, 1: 38+

CONLIN, JOSEPH R., "The Case of the Very American Militants," 3/70, VII, 2: 4+

"CONQUEST OF THE COLORADO," by T. H. Watkins, 7/69, VI, 4: 4+

CONSERVATION: since Lewis and Clark Expedition, F/65, II, 4: 22+ (map, 22–23); automobiles in nat'l parks, 1/68, V, 1: 28+ *(28–32, 70)*; of redwoods, 9/69, VI, 5: 55+ *(55, 60, 63)*; watershed research, 3/71, VIII, 2: 42+ *(43–45)*; clearcutting timber, 9/71, VIII, 6: 10+ *(10–15)*; Bernard DeVoto and, 11/73, X, 6: 20+ *(20–26)*. *See also* Environment; Hetch Hetchy; Logging; Nat'l parks and monuments; Sierra Club

"CONVERSATION WITH JOE PFEIFFER, A," by Philip W. Sultz, F/65, II, 4: 18+

COOK, DR. JOHN, 7/72, IX, 4: *47*

COOPER, JAMES FENIMORE, novel series by, Sp/64, I, 2: *33*

COPPER MINING: Sylvester Mowry and, Su/64, I, 3: 14+ *(15, 17, 21, 22;* map, *18–19)*; 11/71, VIII, 6: *9*

CORBIN, JIM, 7/72, IX, 4: *30, 36–41*

CORONADO ISLAND, CALIF.: hotel and Tent City at, Sp/66, III, 2: 36+ *(f.&b. covs., 36–47)*; 11/72, IX, 6: *12–13*. *See also* San Diego

CORONEL, IGNACIO, 3/69, VI, 2: *35*

COTTON BLOSSOM (steamboat), 1/71, VIII, 1: *33*

"COUNTRY-WESTERN: THE MUSIC OF AMERICA," by John Greenway, 11/68, V, 6: 32+

"COURTHOUSE COUPS D'ETAT," by James A. Schellenberg, 3/73, X, 2: 33+

"COURT-MARTIAL OF LIEUTENANT HENRY O. FLIPPER, THE," by Bruce J. Dinges, 1/72, IX, 1: 12+

COVERED WAGONS, journey by, 8/67, IV, 3: 50+

"COWBOY," ballad by John Antrobus, 9/70, VII, 5: 47

COWBOYS: Sp/64, I, 2: *46, 48–52;* Negro, F/64, I, 4: 26+; F/65, II, 4: lttr to author, 31+ *(31, 32)*, philosophy of, 47+; W/66, III, 1: 64+ *(71)*; on the Chisholm Trail, 8/67, IV, 3: 15+ *(15, 17, 19)*; poems about, 11/67, IV, 4: 78+; 5/68, V, 3: *i.b. cov.*; life of, 7/68, V, 4: 13+ *(14–23)*; 1/69, VI, 1: *cov.*, memories of, i.f. cov.; 5/69, VI, 3: 40+; 5/70, VII, crtns of, 5/70, VII, 3: 18+ *(19–25)*; 7/71, VIII, 4: 40+. *See also* Buffalo Bill and his Wild West Show; Cattle; Remington, Frederic; Russell, C. M.; Rodeos; Vaqueros

"COWBOY WRITES TO OWEN WISTER, A," by Neal Lambert, F/65, II, 4: 31+

"COWBOYS, INDIANS, OUTLAWS," by John G. Cawelti, Sp/64, I, 2: 28+

"COWHANDS, COW HORSES, AND COWS," by Owen C. Ulph, W/66, III, 1: 64+

COWLITZ INDIAN, 7/73, X, 4: *15*

"COWMAN'S PHILOSOPHY, THE," by Ramon F. Adams, F/65, II, 4: 47+

C. P. HUNTINGTON (locomotive), 5/69, VI, 3: *29*

CRABB, HENRY ALEXANDER, 5/71, VIII, 3: 4+ *(4)*

CRABTREE, LOTTA, 5/72, IX, 3: *19*

CRAMPTON, C. GREGORY: "Standing Up Country," F/64, I, 4: 12+; "The Greater Southwest," Su/66, III, 3: 4+

CRATER LAKE NATIONAL PARK (ORE.): 9/69, VI, 5: *44*; 3/72, IX, 2: *14*; 5/73, X, 3: *9*

CRAWFORD, JACK, lyrics to ballad by, 2/67, IV, 1: *86*

CREEDE, COLO.: 5/71, VIII, 3: *35–41*; mining techniques in, 9/71, VIII, 5: 24+ *(26, 31)*

CREEK INDIANS, Sp/65, II, 2: *23*

CRIPPLE CREEK, COLO.: W/66, III, 1: 4+ *(9, 10*; map, mining areas, *7)*; 5/71, VIII, 3: *41*; union advertisement, 7/71, VIII, 4: *2*

CRITES, WALTER W., "The Gray-Eyed Man of Destiny," 11/72, IX, 6: 4+

CROCKER, CHARLES, 5/69, VI, 3: *6*

CROCKETT, DAVY, 5/68, V, 3: *20–21*

CROOK, GEN. GEORGE: Su/65, II, 3: 4+ *(6, 11)*; 7/73, X, 4: *22*

CROOKS: Walter Murray Gibson, Mormon rascal, Sp/64, I, 2: 19+; J. Ross Browne and gold rush graft, Sp/65, II, 2: 37+ *(37, 42, 44)*; Charles Wells Banks embezzlement, 3/71, VIII, 2: 28+ *(28, 33)*. *See also* Gunfighters and gunfights; Law and Order; Murder

CROSBY, BOB "WILD HORSE," 7/71, VIII, 4: *41*

CROUCH, STEVE: "Cannery Row," 9/73, X, 5: 18+ (photos by, *18, 20–27)*

"CROW CHIEF'S TRIBUTE TO THE UNKNOWN SOLDIER, A," by John C. Ewers, 11/71, VIII, 6: 30+

CROW INDIANS: Sp/66, III, 2: *10*; F/66, III, 4: *60*; 3/68, V, 2: *12*; 11/71, VIII, 6: 30+ *(31–35)*

CUBA, 1898 crisis in, 3/28, IX, 2: 28+ *(29, 30)*

CULTURAL EVOLUTION, 11/68, V, 6: 18+ *(2, 20, 21, 23)*

CULTURES, ANCIENT. *See* Anasazi, the; Archaeology; Petroglyphs and pictographs

CULVER CITY, CALIF., 1/71, VIII, 1: 30+ *(30–31, 33–35)*

CURRENCY: issue of supply of, 3/69, VI, 2: 10+ *(47, 48)*; "redback," in Tex., 5/68, V, 3: *46*

CURTISS PUSHER (airplane), 7/71, VIII, 4: *14*

CUSTER, ELIZABETH BACON, "Christmas on the Plains," ed. Walter F. Peterson, F/64, I, 4: 53+ *(53)*

CUSTER, MAJ. GEN. GEORGE A.: in fiction, F/64, I, 4: 47+; ballads about, 2/67, IV, 1: 46+; 1/72, IX, 1: *4, 8*; 7/73, X, 4: photo of, *25*; and Black Hills expedition, *26, 28–30*

"CUSTER COUNTRY: ONE HUNDRED YEARS OF CHANGE," by Frank J. Shideler, 7/73, X, 4: 25+

"CUSTER IN FICTION," by Kent L. Steckmesser, F/64, I, 4: 47+

"CUSTER'S LAST CHARGE," ballad, 2/67, IV, 1: *48, 88*

"CUSTER'S LAST FIERCE CHARGE," ballad, 2/67, IV, 1: *47*

"CUSTER'S LAST FIGHT," ballad, 2/67, IV, 1: *87*

"CUSTER'S LAST SHOT," novel by Col. J. M. Travers, F/64, I, 4: *49*

"CUSTER'S LAST STAND," ballad, lyrics by Frederick Whittaker, tune by Ezra Barhight, 2/67, IV, 1: *49*

D

D'ABBEVILLE, N. SANSON, map by, Su/66, III, 3: *21*

DAGUERREOTYPES, of San Francisco and gold rush, 8/67, IV, 3: 33+ *(33–43, 46–49); 40–49*. *See also* Stereographs.

DAKOTA TERRITORY: Sitting Bull grave controversy in, W/66, III, 1: 72+ (map, *74*); fourth of July oration, 7/68, V, 4: 45+ *(45–47)*; soldier's death in, 9/68, V, 5: 34+ *(34)*; Indian agency, 3/73, X, 2: *8*. *See also* South Dakota; specific locations

DALLES, THE, ORE., 3/72, IX, 2: *20–21*

DALTON GANG, 1/70, VII, 1: *37*

DANA, RICHARD HENRY, JR., F/64, I, 4: 65+ (photo of, *66*; ms., *71, 74, 75*)

DANCE HALLS, in Kan., 11/67, IV, 4: 19+ *(19, 21)*. *See also* Entertainment

DANCES: Rain (Zuñi), Su/66, III, 3: *50–51*; Snake (Hopi), 3/73, X, 2: *2*; Bull Society (Mandan), 7/73, X, 4: *33*

"DANIEL H. BURNHAM: TYCOON OF WESTERN ARCHITECTURE," by Roger G. Kennedy, 9/68, V, 5: 4+

DANKER, DONALD F., "Nebraska's Homemade Windmills," W/66, III, 1: 13+

DASHAWAY ASSOCIATION (San Francisco), 1/69, VI, 1: 26+ *(27)*

"DASHING DRAGOON, THE," novel by Frederick Whittaker, F/64, I, 4: *49*

DAVIS, NOLAN, W/66, III, 1: 30+ *(31–33)*

DAVIS, RONALD L.: "Soiled Doves and Ornamental Culture," 11/67, IV, 4: 19+; "Sopranos and Six-Guns," 11/70, VII, 6: 10+

DAWSON, ALAS., Sp/65, II, 2: *78–80*

DEADWOOD, S. DAK., fourth of July at, 7/68, V, 4: 44+ *(48)*

DE JESUS ROMERO, C. JUAN, 9/71, VIII, 5: *37*

DELISLE, WILLIAM, 9/71, VIII, 5: 10+ (map by, *10–11*)

DEL VALLE, IGNACIO, 3/69, VI, 2: *34*

DEL VALLE, REGINALDO, 3/69, VI, 2: *42*

DEMERS, FATHER MODEST, 1/73, X, 1: *33*

DEMPSEY, HUGH, "The 'Thin Red Line' in the Canadian West," 1/70, VII, 1: 24+

DENIG, EDWIN, F/64, I, 4: *10*

DENVER, COLO.: Molly Brown in, Sp/66, III, 2: 48+ *(53)*; opera house, 11/70, VII, 6: *2, 10, 13*; 5/71, VIII, 3: *37*

DEPRESSION: farm mortgage foreclosures in, F/65, II, 4: 64+ *(64, 67, 68, 71, 72)*. *See also* Migrant workers

"DESERET ALPHABET, THE," by S. George Ellsworth, 11/73, X, 6: 10+

DESERTS: geography and history of, Sp/64, I, 2: 54+ *(54–55, 59, 61, 63*; maps, *56, 58, 60)*; in magazines, F/64, I, 4: 58+ *(58)*; poem about, 11/69, VI, 6: 44; of the Southwest, 9/72, IX, 5: 18+ *(18–27)*; Arabian and American compared, 5/73, X, 3: 36+ *(36–41)*; salt flats, 11/73, X, 6: *24*. *See also* specific deserts and desert areas

DE SMET, FATHER PIERRE, 1/73, X, 1: *33*

DE SMET (steamboat), 9/70, VII, 5: *10*

"DEVIL'S HAT BAND, THE," by Loula Grace Erdman, W/65, II, 1: 39+

DEVOTO, BERNARD: F/64, I, 4: *7*; F/65, II, 4: *7*; 11/73, X, 6: 20+ *(20, 26)*

"DEVOTO'S WESTERN ADVENTURES," by Wallace Stegner, 11/73, X, 6: 20+
"DIARY OF A REVOLUTION," by Marjorie Clum Parker, 1/73, X, 1: 4+
DICKINSON, SUSANNA, 5/68, V, 3: *22*
DIGGER INDIANS, 11/68, V, 6: 18+
DILLON, RICHARD H.: "J. Ross Browne and the Corruptible West," Sp/65, II, 2: 37+; "The Black Knight of the Zayante," 7/70, VII, 4: 20+; "Wells, Fargo's Jekyll and Hyde," 3/71, VIII, 2: 28+
DINGES, BRUCE J., "The Court-Martial of Lieutenant Henry O. Flipper," 1/72, IX, 1: 12+
DIRIGIBLES, 7/71, VIII, 4: *12–13*
"DISCOVERY IN THE GRASSLAND," by David Cavagnaro, 7/72, IX, 4: 18+
"DISEÑOS," by Robert Becker, 2/67, IV, 1: 55+
DITERS, CHARLES, 7/72, IX, 4: *30, 36*
DIXON, DAISY, 1/73, X, 1: *42*
DIXON, MAYNARD: 11/69, VI, 6: 40+ (poems by, i.f. cov., 43, 44, 46, 47; photo of, *40*; pntgs by, cov., *42–43, 45–47*; drwng by, *44*); pntng by, 7/72, IX, 4: *5*
DOBIE, J. FRANK: W/65, II, 1: 34+ (photo of, *34*; poem by, 38); "James Bowie," Sp/65, II, 2: 4+
DODGE CITY, KAN.: Su/64, I, 3: *53*; 11/67, IV, 4: *21–23, 25*
DOIG, IVAN, "Puget Sound's War Within a War," 5/71, VIII, 3: 22+
DOLLAR, CLYDE D., "The Second Tragedy at Wounded Knee," 9/73, X, 5: 4+
DONAN, COL. PHINEUS, "A Scream from the American Eagle in Dakota," 7/68, V, 4: 45+
DONNELLY, IGNATIUS, 3/69, VI, 2: 10+ *(11, 43)*
DONNELLY, JOSEPH P., S.J., trans., "Religion and Superstition," 11/67, IV, 4: 34+
DOOLIN, BILL, 1/70, VII, 1: *37*
DOWNING, LEWIS, 1/71, VIII, 1: photo of, *16*; coach of, *16*; factory of, *17*
"DRAMATIC ART AND LITERARY DISCOVERY, A," 3/72, IX, 2: 27
DROUGHT, in Kan., 7/71, VIII, 4: 30+ *(30–31, 33, 34)*
"DUDE FROM LIMERICK, THE," by Marshall Sprague, F/66, III, 4: 53+
DUGOUTS: in Kan., Su/64, I, 3: *55*; in Mex., 5/67, IV, 2: *8–9*
DUNCAN, S. BLACKWELL, "The Legendary Concords," 1/71, VIII, 1: 16+
DUNRAVEN, EARL OF, F/66, III, 4: 53+ *(53, 56, 59)*
DURHAM, PHILIP, "Negro Cowboys," F/64, I, 4: 26+
DURYEA, ROBERT AND DOROTHY, 5/71, VIII, 3: 10+ *(10–13)*
"DYING SCOUT, THE," ballad, lyrics by Jack Crawford, tune by Beaumont Read, 2/67, IV, 1: *86*

E

EAGLE OF DELIGHT (Oto), 1/72, IX, 1: *23*
EARP, MORGAN, 11/72, IX, 6: *21*
EARP, WYATT: 1/70, VII, 1: *36*; syndrome, 5/70, VII, 3: 26+; 3/71, VIII, 2: *23*; 11/72, IX, 6: *21*
EASTMAN, SETH, wtrclr by, 5/68, V, 3: *23*
"EASTWARD HO," by Gladys Shafer, 11/68, V, 6: 42+
ECOLOGY. *See* Conservation; Environment; Sierra Club; Wilderness Preservation Movement
EDMONDS, D. H., "Frankie and Johnny," W/66, III, 1: 20+
EDOUART, ALEXANDER, 9/68, V, 5: 36+ (ptngs by, *36–37*; photo of, *40*)
EDWARDS, JOHN CUMMINGS, 9/68, V, 5: *47*
EDWARDS, PHILIP LEGET, emigrants' guide by, 9/72, IX, 5: *17*
EGAN, FEROL: "Twilight of the Californios," 3/69, VI, 2: 34+; "Jornada del Muerto," 7/69, VI, 4: 12+; "The West of 'Out Our Way'," 5/70, VII, 3: 18+; "Incident at Tragedy Springs," 1/71, VIII, 1: 36+; "The Building of Fort Churchill," 3/72, IX, 2: 4+; "Victims of Justice," 9/72, IX, 5: 42+
"1883 EXPEDITION TO THE GRAND CANYON, AN," by Tom Wittick, intro. by Terrence Murphy, 3/73, X, 2: 38+
EL DORADO TRAIL, 7/69, VI, 4: 12+ *(16–19*; map, *12–13)*
ELECTIONS: Calif., F/66, III, 4: 34+ *(34–36, 38–40, 86–87)*; Polk/Dallas flag for, 5/68, V, 3: *51*
ELECTRICITY EXPERIMENTS, 3/71, VIII, 2: 4+ *(4–6, 8)*
ELLIS, HARVEY, 3/68, V, 2: 16+ (photo by, *16*, archi. by, *17–23*)
ELLSBERG, HELEN, "Meanie," 1/69, VI, 1: 14+
ELLSBERG, WILLIAM, "Charles, Thou Art a Rare Blade," 3/69, VI, 2: 4+; 5/69, VI, 3: 40+
ELLSWORTH, S. GEORGE, "The Deseret Alphabet," 11/73, X, 6: 10+
ELLWOOD, ISAAC L., W/65, II, 1: *43*
EL PASO DEL NORTE, MEX., map of, Su/66, III, 3: *38–39*
ELY, EUGENE, 7/71, VIII, 4: *15*
EMBEZZLEMENT. *See* Banks, Charles Wells
EMERSON, RALPH WALDO, 1/71, VIII, 1: *42*
EMIGRANTS: Su/64, I, 3: 40+ *(41, 43, 44, 46, 47)*; 8/67, IV, 3: *10, 11*; 9/70, VII, 5: *12*; stories of, 11/71, VIII, 6: 42+; eastward, 1/73, X, 1: *2*; 5/73, X, 3: *12*. *See also* Emigrants' guides; Forty-niners; Gold rush; Westward expansion
"EMIGRANT'S GUIDE FOR WOMEN, AN," by Terry Brown, 9/70, VII, 5: 12+
EMIGRANTS' GUIDES: 8/67, IV, 3: 25+ *(27–31)*; facsimile for women, 9/70, VII, 5: 12+ *(12*; map, *16)*; first, 9/72, IX, 5: *17*
EMMONS, SAMUEL FRANKLIN, 3/71, VIII, 2: *37*
ENCAMPMENT, WYO., 5/71, VIII, 3: *41*
"ENDURING BEAUTY OF CHEYENNE ART," by Father Peter J. Powell, 7/73, X, 4: 4+
"ENDURING SANDHILLS, THE," by James P. Jackson, 1/73, X, 1: 18+
ENGLISHMEN, relations with Indians, F/64, I, 4: 4+
ENTERTAINMENT, in Kan. cowtowns, 11/67, IV, 4: 19+ *(19, 21–23)*. *See also* Actors; Dancing; Musicians; Opera; Theater
"ENTRANCE TO THE BAY OF SAN FRANCISCO," by John Barr Tompkins, 11/67, IV, 4: 13+
ENVIRONMENT: and geography, Sp/64, I, 2: 54+ *(54–55, 59, 61, 63*; maps, *56, 58, 60)*; and frontier, 1/72, IX, 1: 44+. *See also* Conservation; Logging; Nat'l parks and monuments; Sierra Club
"EPIC ON GLASS," by Robert Weinstein and Roger Olmsted, 2/67, IV, 1: 10+
ERDMAN, LOULA GRACE, "The Devil's Hat Band," W/65, II, 1: 39+
ESATONYETT (Comanche), W/66, III, 1: *61*
"ESKIMO," by William Bronson, 7/70, VII, 4: 34+
ESKIMOS: 7/69, VI, 4: *28, 29*; 7/70, VII, 4: 34+ *(34–47)*; 7/71, VIII, 4: 36+; 11/71, VIII, 6: 16+ *(17, 19)*; archaeological finds of, 7/72, IX, 4: 28+ *(28–47*; map, *33)*; Hudson's Bay Co. and, 9/72, IX, 5: *6*; life among the, 1/73, X, 1: 10+ *(12–14)*
ESTES, PARK, COLO., and region, F/66, III, 4: 53+ *(f.&b. covs., 55, 59)*. *See also* Long's Peak; Rocky Mountain Nat'l Park
EULER, ROBERT C.: "The Canyon Dwellers," 5/67, IV, 2: 22+; "Exploring the Past on Black Mesa," 9/73, X, 5: 12+
EWERS, JOHN C.: "The Last of the Buffalo Indians," Sp/65, II, 2: 26+; "Plains Indian Painting," 3/68, V, 2: 4+; "Sculptor Cyrus E. Dallin, Who Knew the Horse and Knew the Indian," 11/69, VI, 6: 22+; "A Crow Chief's Tribute to the Unknown Soldier," 11/71, VIII, 6: 30+
EXECUTIONS: 1/70, VII, 1: 11+ *(12–13)*. *See also* Lynching; Vigilance Committees
"EXPLORING THE PAST ON BLACK MESA," by Robert C. Euler, 9/73, X, 5: 12+
"EYE OF THE BEHOLDER, THE," by Joseph Wood Krutch, 5/67, IV, 2: 18+
"EZRA MEEKER: HIS MANSION, MONUMENTS, AND MISSION," by Phoebe Condon, 3/73, X, 2: 10+

F

FABRY, JOSEPH, "On the Raising of Ostriches for Little Fun and Less Profit," 7/70, VII, 4: 22+
FAIR, SEN. JAMES G.: 3/70, VII, 2: *14*; 9/70, VII, 5: *38*; proposed Apache reservation, 1/73, X, 1: 34+ *(34, 37, 39*; photo of, *35)*
FAIRVIEW, NEV., 5/70, VII, 3: *16–17*
FAMINE, in Kan., 7/71, VIII, 4: 30+ *(30–31, 33, 34)*
"FANTASTIC WORLD OF ORTH STEIN, THE," by Donald E. Bower, 5/73, X, 3: 12+
FARB, PETER, "Poverty, Affluence, and Culture," 11/68, V, 6: 18+
FARMAN BIPLANE, 7/71, VIII, 4: *10–11*
"FARMER IS THE MAN, THE," song, F/65, II, 4: 65
FARM MORTGAGE FORECLOSURES, F/65, II, 4: 64+ *(64, 67, 68, 71, 72)*
"FARM NOTES AND IDEAS," F/66 III, 4: 79
FARNY, HENRY F.: pntngs by, 11/67, IV, 4: *cov.*; 7/73, X, 4: *46*
FARQUHAR, FRANCIS P., "California's Big Trees," Su/65, II, 3: 58+
FAULK, ODIE B.: "Soldiering at the End of the World," Su/66, III, 3: 28+; "Law and the Land," 1/70, VII, I: 14+
FEE, ART, "Steam Tractors," 5/73, X, 3: 24+
"FENCES," by Gene Christman, 5/69, VI, 3: 33+
FENCES: BARBED WIRE INVENTED FOR, W/65, II, 1: 39+ *(i.f. cov.)*; kinds of, 5/69, VI, 3: 33+ *(33–39)*
FERGUSSON, HARVEY: novels of, 11/67, IV, 4: 16+; "Taos Remembered," 9/71, VIII, 5: 38+
FIELD, ASSOC. JUSTICE STEPHEN J., 9/70, VII, 5: 26+ *(26, 30)*
FIELD, SARA BARD, 1/69, VI, 1: 16+ *(16, 17, 19–22, 24–25)*
FIELDER, MILDRED, "At Deadwood" (fourth of July), 7/68, V, 4: 44+
FIFE, AUSTIN E., "Border Affair," 3/69, VI, 2: 26+
FIFE, AUSTIN E. and ALTA: "Ballads of the Little Big Horn," 2/67, IV, 1: 46+; "Pug-Nosed Lil and the Girl with the Blue Velvet Band," 3/70, VII, 2: 32+ (photos of, *32*); "Spurs and Saddlebags," 9/70, VII, 5: 44+
"FIGHT FOR SITTING BULL'S BONES, THE," by Dabney Otis Collins, W/66, III, 1: 72+
"FIGHT THAT COULD HAVE MEANT WAR, A," by Karl Young, Sp/66, III, 2: 16+
FINNERTY, ED, 1/71, VIII, 1: *13*
"FIRE IN THE HOLE," by Otis E. Young, Jr., 7/70, VII, 4: 15+
FIREMAN, BERT M.: "Frémont's Arizona Adventure," W/64, I, 1: 8+; ed., "Kino on the Arizona Border," Su/66, III, 3: 16+
"FIRE ON THE COMSTOCK!" ed. by Lewis Atherton, W/65, II, 1: 24+
"FIRST CABLE CAR, THE," by Roger R. Olmsted, F/65, II, 4: 14+
"FIRST CUTTING," by Karl Young, F/66, III, 4: 16+
"FIRST FOR LAW AND ORDER, A," by Roger Olmsted, 1/70, VII, 1: 11+
FISH SPRINGS, UTAH, Sp/64, I, 2: *59*
"FLAG OF ILLUSION," by Cecil Robinson, 5/68, V, 3: 10+
FLAGS: 5/68, V, 3: Republican, of Mex., *4, 10*, for Battle of San Jacinto, *5, 26, 31*, Tex. Navy, *35*, of Polk-Dallas election campaign, *51*; desecrated, 7/71, VIII, 4: *2*
FLETCHER, ALICE CUNNINGHAM, F/66, III, 4: 31+ *(32)*
FLETCHER, ROBERT H., ballad, "Pug-Nosed Lil," 3/70, VII, 2: *35*
FLIPPER, LIEUT. HENRY O., 1/72, IX, 1: 12+ *(12)*
FLOATING DEVICES, 5/71, VIII, 3: 16+ *(16–17)*
FLOOD CONTROL. *See* Water, -shed research
FLOYD, "PRETTY BOY" (Charles Arthur), 1/70, VII, 1: 38+ *(38*; ballad about, *40–41)*
FLYING CLOUD (clipper ship), 11/67, IV, 4: *14–15*
FOCH, MARSHAL FERDINAND, 11/71, VIII, 6: *35*
FOLK ART. *See* Art
FOLK HEROES. *See* Crooks; Gunfighters and gunfights; History; Lawmen; Murder; Songs and ballads; Westerns
FOLKLORE, WESTERN, W/64, I, 1: 44+ *(45–48, 50–51)*. *See also* History; Songs and ballads; Westerns
FOLK MUSIC. *See* Country-Western Music; Musicians; Songs and ballads
"FOOLS OF '49, THE," by T. H. Watkins, 9/73, X, 5: 28+
"FOOLS OF '49, THE," song by John A. ("Old Pút") Stone, 9/73, X, 5: 29

FORBES, ANDREW ALEXANDER: photos by, 5/68, V, 3: *i.b. cov.*; about 7/68, V, 4: 4+ (photo of, *13*; photos by, *14–23*)
FORECLOSURES. *See* Farm Mortgage foreclosures
FORESTRY, MAP, RANGE EXPERIMENT STATIONS, 3/71, VIII, 1: *46*. *See also* Conservation; Logging; Redwoods
FORNER Y BRUGADA, JOSÉ, 1/70, VII, 1: 11+ *(12–13)*
"FOR SALE: AN EMPIRE, $1,500 DOWN," by David Lavender, 5/69, VI, 3: 6+
FORT BENTON, MONT., 9/70, VII, 5: *10*
FORT CHURCHILL, NEV., BUILDING OF, 3/72, IX, 2: 4+ *(4, 5, 6)*
FORT CUSTER, MONT., 7/73, X, 4: *20*
FORT DAVIS, TEX.: 1/69, VI, 1: *11*; 1/72, IX, 1: *17*
FORT GEORGE (Columbia R.), 5/73, X, 3: *45*
FORT GRANT, ARIZ., 7/73, X, 4: *20*
FORT HAYS, KAN., Sp/66, III, 2: *62, 65*
FORT LARAMIE, WYO.: NEGOTIATIONS AT, W/65, II, 1: 46+ *(46)*; F/64, I, 4: *40, 41*; 9/72, IX, 5: *13*
FORT LARNED, KAN., Sp/66, III, 2: *62*
FORT LYON, COLO., INDIAN PEACE ATTEMPT AT, 5/72, IX, 3: 20+
FORT McPHERSON, NEB., AREA NEAR, 11/68, V, 6: *4*
FORT RILEY, KAN., Sp/66, III, 2: *62*
FORT SILL, OKLA., INDIANS IN, W/66, III, 1: 50+ *(51, 53–54, 56–63)*
FORT UMPQUA, ORE., 3/72, IX, 2: *22*
FORT VANCOUVER, WASH., 5/73, X, 3: *44*
FORT VIGILANCE, SAN FRANCISCO, 3/70, VII, 2: *22*
FORT WILLIAM (Laramie R.), 7/73, X, 4: *36*
FORT WORTH, TEX., MUSEUM IN, W/65, II, 1: 54+ *(54, 56)*
FORTY-NINERS: FOURTH OF JULY CELEBRATIONS OF, 7/68, V, 4: 38 *(38)*; route through Mex., 7/69, VI, 4: 12+ *(16–19)*; map, *12–13)*; satire, 9/73, X, 5: 28+ *(28–29)*. *See also* Emigrants; Emigrants' guides; Miners
"FOSSIL HUNTING ON THE PLAINS OF KANSAS," by Prof. Othniel C. Marsh, ed. by George W. Bishop, Jr., 11/72, IX, 6: 34+
FOSTER, LAURA, "Honeymoon in Hetch Hetchy," 5/71, VIII, 3: 10+
"FOUNDING OF THE NATIONAL PARK SERVICE, THE," by Donald C. Swain, 9/69, VI, 5: 6+
FOUR BEARS (Mandan chief), wtrclr by, 3/68, V, 2: *7*
"FOUR SURVEYORS CHALLENGE THE ROCKY MOUNTAIN WEST," by Donald G. Pike, 5/72, IX, 3: 4+
FOURTH OF JULY CELEBRATIONS: 7/68, V, 4: 37+ *(37–48)*; 7/69, VI, 4: *19*
FOWLER, GENE, "The Amorous Senator," 3/70, VII, 2: 28+
"FRANKIE AND JOHNNY," by D. H. Edmonds, W/66, III, 1: 20+
FRANKLIN, SHORTY, 9/73, X, 5: *37*
FRANTZ, JOE B.: "Walter Prescott Webb," W/64, I, 1: 40+; "Adios to a Free Man," W/65, II, 1: 34+; "Hoof and Horn on the Chisholm Trail," 8/67, IV, 3: 15+; "Lone Star Mystique," 5/68, V, 3: 6+
"FREDERICK JACKSON TURNER," by Wilbur R. Jacobs, W/64, I, 1: 32+
"FREE MAN IN A FREE COUNTRY," by Ansel Adams, 11/69, VI, 6: 40+
FREE SILVER MOVEMENT, 9/71, VIII, 5: 4+ *(4–9)*
FRÉMONT, JOHN C.: IN ARIZONA, W/64, I, 1: 8+ *(8, 11, 16)*; 9/72, IX, 5: *32*
"FRÉMONT'S ARIZONA ADVENTURE," by Bert M. Fireman, W/64, I, 1: 8+
FRENCH, HARRY, "Out West with the Rowdy Brakeman," 5/70, VII, 3: 29+
"FRENCHMEN, ENGLISHMEN, AND THE INDIAN," by Lewis O. Saum, F/64, I, 4: 4+
FRENCHMEN, RELATIONS WITH INDIANS, F/64, I, 4: 4+
FRESNO, CALIF., 3/73, X, 2: *22–23*
FREWEN, MORETON, Su/64, I, 3: 58+ *(59)*
"FRIENDLY ENEMIES," by George Hart, 11/67, IX, 6: 20+
FRIPP, CHARLES EDWIN, 9/72, IX, 5: 34+ (drwngs by, *34, 36–41*; photo of, *35*)
"FROM SAGEBRUSH TO HAY AND BACK AGAIN," by Philip W. Sultz, W/64, I, 1: 4, 20+
FRONTIER BUILDINGS, W/64, I, 1: 4, 20+ *(2, 20–30)*
"FRONTIER LAWMAN," by William Gardner Bell, Su/64, I, 3: 4+
FRY, AMELIA, "Along the Suffrage Trail," 1/69, VI, 1: 16+
FUR TRADE: F/64, I, 4: 4+ *(5)*; historians of, Sp/66, III, 2: 28+ *(31*; accounts, *32–34)*. *See also* Hunt, Wilson Price; Ogden, Peter Steve
"FUR TRADE AND ITS HISTORIANS, THE," by Dale L. Morgan, Sp/66, III, 2: 28+

"GALLERY OF HORSES, A," by Frederic Remington, 5/72, IX, 3: 32+
"GAMBLING MEN AND HONEST HORSES," by Sam Hicks, 11/70, VII, 6: 40+
GAMBONE, JOSEPH G., "Starving Kansas," 7/71, VIII, 4: 30+
GARCIA, ANTONIO, 5/71, VIII, 3: *6*
GARD, WAYNE, "Life in the Land of Beginning Again," 5/68, V, 3: 42+
"GARDENER IN EDEN," by T. H. Watkins, 11/71, VIII, 6: 42+
GARDNER, ALEXANDER: PHOTOS BY, F/64, I, 4: *40, 41*; Su/65, II, 3: 51+ (photos by, *51, 53–55, 57*; photo of, *52*)
GARRARD, LEWIS H., "In the Lodge of Vi-Po-Na," 7/68, V, 4: 32+
GARRY, SPOKAN, 1/73, X, 1: *29*
"GATEWAY TO THE WEST," by John W. Jenkins, W/64, I, 1: 52+
"GEOGRAPHY AND HISTORY IN THE ARID WEST," by Ronald L. Ives, Sp/64, I, 2: 54+
"GEOGRAPHY OF HOPE: BAJA CALIFORNIA, THE," by Joseph Wood Krutch, photos by Eliot Porter, 1/68, V, 1: 38+
GEORGE, HENRY, "What the Railroad Will Bring Us, 2/67, IV, 1: 6+ *(6)*
GERALD, REX E., "Portrait of a Community," Su/66, III, 3: 38+
GERONIMO (Apache): Su/65, II, 3: 4+ *(6, 9, 11)*; 1/73, X, 1: *35*
"GERTRUDE KÄSEBIER'S INDIAN PORTRAITS," by Ed Holm, 7/73, X, 4: 38+
"GHOST DANCE, THE," by John Greenway, 7/69, VI, 4: 42+
GHOST TOWNS: in Utah, Su/64, I, 3: *51*; in Idaho, W/66, III, 1: *2*; Tyrone, N. Mex., 3/68, V, 2: 38+ *(38, 40, 41, 78–79)*; in Nev., 5/70, VII, 3: 9+ *(cov., 2, 9–17)*. *See also* Mining towns
GIANT SEQUOIAS, Su/65, II, 3: 58+ *(58–59, 61–64)*
GIBSON, ARRELL M., "Medicine Show," 2/67, IV, 1: 34+
GIBSON, WALTER MURRAY, Sp/64, I, 2: 18+ *(18)*
GILA RIVER (Ariz., N. Mex.), Sp/66, III, 2: *i.b. cov.*
"GIRL WITH THE BLUE VELVET BAND, THE," ballad, 3/70, VII, 2: *36–37*
GIST, GEORGE. *See* Sequoya
GITTINS, ALVIN, pntng by, Sp/65, II, 2: *cov.*
GLACIER BAY NATIONAL MONUMENT (Alas.), 7/70, VII, 4: *2*
GLACIER NATIONAL PARK (Mont.), 9/69, VI, 5: *2, 17, 65*; 5/73, X, 3: *6–7*
GLEASON, HERBERT WENDELL, 7/71, VIII, 4: 16+ (photo of, *16*; photos by, *17–27*)
"GLEASON: PRESENTING A RARE COLLECTION OF EARLY WILDERNESS PHOTOGRAPHY," 7/71, VIII, 4: 16+
GLEN CANYON (Utah): F/64, I, 4: *19, 23, 25*; 5/67, IV, 2: *38, 75*
GLIDDEN, JOSEPH L., W/65, II, 1: *43*
GLIDERS, 7/71, VIII, 4: *13–15*
"GOD BLESS OUR HAPPY SHIP," by Robert A. Weinstein, 3/70, VII, 2: 38+
GOING AFTER WATER (Blackfoot), Sp/65, II, 2: *29*
GOLD: discovery at Sutter's Mill, Su/64, I, 3: *42*; rush graft, Sp/65, II, 2: 37+ *(37, 42, 44)*; rush daguerreos. of, 8/67, IX, 3: 33+ *(33–39)*; modern mining techniques, 9/71, VIII, 5: 24+ *(24–31)*; rush actors, 5/72, IX, 3: 14+ *(14–19)*; rush chronicle of, 9/72, IX, 5: *17*; rush and mining satire, 9/73, X, 5: 28+ *(28–29)*. *See also* Emigrants' Guides; Forty-niners; Juneau; Klondike; Miners; Mining; Mining towns; Nevada; Nome; Yukon; other specific locations
"GOLDEN DREAMS AND SILVER REALITIES," by T. H. Watkins, 5/71, VIII, 3: 34+
GOLDFIELD, NEV., 5/70, VII, 3: *14–15*
GOLD HILL, NEV., 9/70, VII, 5: *43*
GOLDMAN, HARRY L., "Nikola Tesla's Bold Adventure," 3/71, VIII, 2: 4+
"GOLD RUSH ACTOR, THE," by Charles V. Hume, 5/72, IX, 3: 14+
"GOLD RUSH DAGUERREOTYPES," by Robert A. Weinstein, 8/67, IV, 3: 33+
GOOSMAN, MILDRED, "Old Gabe of Her Majesty's English Life Guards," 11/69, VI, 6: 14+
GORDON, DUDLEY, ed. and intro., "Lummis as War Correspondent in Arizona," Su/65, II, 3: 4+
GOULET, ROBERT W., 11/71, VIII, 6: *4*
GRAFF, LANPHERE B., "Lassen Peak and the Fire Mountains of the Pacific Coast," 3/72, IX, 2: 10+
GRAFT. *See* Browne, J. Ross
GRAHAM, CHARLES, sktchs by, Su/66, III, 3: *6–8, 10, 11, 15*
GRANBERG, W. J., "Jim Wardner: Financial Wizard of the West," F/64, I, 4: 32+
"GRAND CANYON AND THE COLORADO," 5/67, IV, 2: 17+
GRAND CANYON NATIONAL PARK AND MONUMENT (Ariz.): 5/67, IV, 2: attitudes toward, 18+; cultures of, 22+ *(22–27, 69)*; photographers of, 28+ *(28–31, 35–36)*; exploration of, 41+ *(40–41, 42)*; photos generally, *cov., 17, 21, 40–41*; rock sequence of, *52, 73*; 9/69, VI, 5: *24*; control of, 33+ *(33, 35–39)*; emergence of, 49+ *(49, 51–53)*; 7/71, VIII, 4: *19*; 5/72, IX, 3: *10, 11*; 9/72, IX, 5: *18–19*; 3/73, X, 2: *41–47*; 5/73, X, 3: *11*. *See also* Colorado River
GRAND OLE OPRY, 11/68, V, 6: *38*; in Tokyo, *39*
GRAND TETON NATIONAL PARK (Wyo.): 9/69, VI, 5: *70–71*; 7/71, VIII, 4: *20–21*: Cathedral Group, 9/72, IX, 5: *28–29*; 5/73, X, 3: *10*
GRANNAN, RILEY, 1/73, X, 1: 40+ *(40–41, 43)*
GRANT, GEN. ULYSSES S.: 3/70, VII, 2: *14*; 9/70, VII, 5: *38*; 11/72, IX, 6: *2*
GRAVE MARKERS: F/65, II, 4: *37*; Su/66, III, 3: 2; 8/67, IV, 3: 59+ *(59–64)*; 11/68, V, 6: 29+ *(30–31)*; 1/71, VIII, 1: *36*
GRAY, WILLIAM H., 1/73, X, 1: *31*
"GRAY-EYED MAN OF DESTINY, THE," by Walter W. Crites, 11/72, IX, 6: 4+
GRAYSON, ANDREW JACKSON, Su/65, II, 3: 19+ (pntngs by, *cov., i.f. cov., 20, 22, 24, 25, 27, 29*; photo *21*)
"GREAT ARABIAN AND AMERICAN DESERTS, THE," by Lawrence R. Murphy, 5/73, X, 3: 36+
"GREATER SOUTHWEST, THE," by C. Gregory Crampton, Su/66, III, 3: 4+
"GREATEST SHOW IN MEXICO, THE," by Ronnie C. Tyler, 5/72, IX, 3: 42+
GREAT NORTHERN RAILWAY, 5/71, VIII, 3: 28+ *(30, 31)*
GREAT PLAINS. *See* Plains
GREAT SALT LAKE. *See* Salt Lake
GREAT SAND DUNES NATIONAL MONUMENT (Colo.), 3/73, X, 2: *cov.*
GREELEY, HORACE: map, overland stagecoach route, 7/68, V, 4: *8–9*; 5/69, VI, 3: *11*; 11/72, IX, 6: *2*
GREELY, LIEUT. A. W., ARCTIC EXPEDITION OF, 11/67, IV, 4: 55+ *(57)*
GREEN, TALBOT, 8/67, IV, 3: *47*
GREENE, COL. W. C., 11/71, VIII, 6: 4+ *(4, 5, 7, 9)*
GREENWAY, JOHN: "Woody Guthrie, The Man, the Land, the Understanding," F/66, III, 4: 24+; "The Austramerican West," 1/68, V, 1: 33+; "Country-Western: The Music of America," 11/68, V, 6: 32+; "The Ghost Dance," 7/69, VI, 4: 42+
"GREETING AND A CHALLENGE, A," by Ray A. Billington, W/64, I, 1: 6+
GRIERSON, MAJ. GEN. BENJAMIN H., 3/72, IX, 2: *43*
GRIFFIN, SEN. ROBERT, 9/71, VIII, 5: *37*
GRIFFITHS, THOMAS M., "Belated Frontier," 1/68, V, 1: 4+
GRIMSTAD, BILL, "Sand Fleas and Salad Days," Sp/66, III, 2: 36+
GRIZZLY BEARS: 11/70, VII, 6: 32+ *(32, 35, 36)*; 7/73, X, 4: *25*
GUIDEBOOKS. *See* Emigrants' guides

GULF OF CALIFORNIA, 11/70, VII, 6: waterfowl in, *22*; desert in, *26, 31*
"GUNFIGHTER AND SOCIETY, THE," by John G. Cawelti, 3/68, V, 2: 30+
GUNFIGHTERS AND GUNFIGHTS: AND SOCIETY, 3/68, V, 2: 30+ *(31, 33, 35)*; 1/70, VII, 1: 36+ *(36–37)*; 1/71, VIII, 1: 10+ *(11–15)*; 3/71, VIII, 2: 18+ *(19–23)*; antagonists at OK Corral, 11/72, IX, 6: 20+ *(21)*. *See also* Bass, Sam; Crooks; Floyd, "Pretty Boy"; Murder; Murieta, Joaquin; Ringo, Johnny
"GUNS OF THE CANADIAN WEST," by James E. Serven, 2/67, IV, 1: 30+
GUNS: SPANISH, Su/66, III, 3: *33, 35*; Canadian, 2/67, IV, 1: 30+ *(30–33, 73, 74)*; revolvers, 1/70, VII, 1: *cov., i.f. cov., 5*. *See also* Weapons
GURIAN, JAY, "The Unwritten West," W/65, II, 1: 59+
GUTHRIE, OKLA., F/66, III, 4: *(7–15)*
GUTHRIE, WOODY: F/66, III, 4: 24+ *(74)*; ballad by, 1/70, VII, 1: *40–41*

H

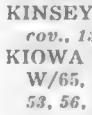
HAHN, WILLIAM, pntngs by: 5/69, VI, 3: *cov., i.f. cov.*; 1/73, X, 1: *cov.*
HAIDA INDIANS, ART OF: 11/68, V, 6: *2, 23*; 5/71, VIII, 3: *18*
"HAIL TO THE CRYSTAL SPRING," by T. H. Watkins, 1/69, VI, 1: 26+
HAINES, FRANCIS: "Horses for Western Indians," Sp/66, III, 2: 4+; "Western Limits of the Buffalo Range," 11/67, IV, 4: 4+; "Horses and the American Frontier," 3/71, VIII, 2: 10+; "Red Men of the Plains, 1500–1870," 7/73, X, 4: 32+
HALEAKALA NATIONAL PARK (Maui, Hawaii), 9/69, VI, 5: *22–23*
"HALLELUJAH, ON THE BUM," by Edward Abbey, 7/70, VII, 4: 11+
HAMILTON, GIDEON ANTHONY, W/65, II, 1: 24+
HANCE, CAPT. JOHN, 9/69, VI, 5: *52*
HANNA, ARCHIBALD, JR.: "Shreds from Henry Wagner's Mantle," W/64, I, 1: 59+; "An American West Treasure Hunt in Connecticut," 9/72, IX, 5: 12+
HANSEN, KLAUS J., "Joseph Smith and the Political Kingdom of God," 9/68, V, 5: 20+
"HAPPENING AT OGLALA, A," by Dabney Otis Collins, 3/69, VI, 2: 15+
HARASZTHY, AGOSTON, 5/73, X, 3: 17+ (vineyards, *17, 20*; labels of, *18–19*; photo of, *19*; home of, *20, 21*; winery buildings of, *22–23*)
"HARDING, COOLIDGE, AND THE LADY WHO LOST HER DRESS," by Horace M. Albright, 9/69, VI, 5: 25+
HARDING, PRES. WARREN G., 11/71, VIII, 6: *33*
"HARD LUCK STORY OF THE SNIVELY EXPEDITION, THE," by Stephen B. Oates, 8/67, IV, 3: 52+
HARRIS, SEN. FRED, 9/71, VIII, 5: *37*
HART, ALFRED A., stereos. for "The Muscle, the Gold, and the Iron," 5/69, VI, 3: *13–19*
HART, GEORGE, "Friendly Enemies," 11/67, IX, 6: 20+
HARTZOG, GEORGE B., JR., "The National Parks," 9/69, VI, 5: 4+
HARVEY, "COIN," (William Hope), 9/71, VIII, 5: 4+ (crtns by, *4, 6–9*; photo of, *5*)
HAVIGHURST, WALTER, "Steamboat to the Rockies," 9/70, VII, 5: 4+
HAWAII: Mormon relocation scheme, Sp/64, I, 2: 18+ *(24;* map, *23*). *See also* Haleakala Nat'l Park
HAWKINS, ROBERT, "The Invisible Cities," 7/72, IX, 4: 28+
HAYDEN, FERDINAND VANDEVER: 2/67, IV, 1: 40+ (*40, 45*; map, *43*); 5/72, IX, 3: 4+ *(4)*
"HAYDEN IN THE BADLANDS," by Gilbert F. Stucker, 2/67, IV, 1: 40+
HAYS, JOHN C. (JACK), Su/65, II, 3: 41+
HAYWOOD, "BIG BILL," (WILLIAM D.): W/66, III, 1: *9*; crtn of, 3/70, VII, 2: *9*; advertisement by, 7/71, VIII, 4: *2*
HEARST, WILLIAM RANDOLPH, 7/71, VIII, 4: *10–11*
HEGG, E. A., photos by, 7/70, VII, 4: *37, 40*
HEINTZELMAN, SAMUEL, SADDLEBAGS OF, 5/71, VIII, 3: *17*
HELENA, MONT., 5/71, VIII, 3: *39, 42, 43*
HENDRICK (Mohawk chief), Sp/65, II, 2: *23*
"HENRY A. CRABB—FILIBUSTER OR COLONIZER?" by Joe A. Stout, 5/71, VIII, 3: 4+
HENRY, DR. ANSON G., 5/71, VIII, 3: *26*
HENRY FRANK (steamboat), 11/73, X, 6: *14*
"HERBERT EUGENE BOLTON," by John W. Caughey, W/64, I, 1: 36+
HERMOSA (steamship), 1/69, VI, 1: *33b*
HESS, CHESTER N., "Stagecoach Renaissance," W/66, III, 1: 30+
HESTER, WILHELM, photos for "Lumber Ships at Puget Sound," F/65, II, 4: 50+
HETCH HETCHY (Calif.): 2/67, IV, 1: 50+ *(50–51, 53)*; 5/71, VIII, 3: 10+ *(10–15)*. *See also* Yosemite Nat'l Park
HICKOK, "WILD BILL," (James Butler): 11/70, VII, 6: *i.b. cov.*; 1/71, VIII, 1: *12–13*; 3/71, VIII, 2: *21*
HICKS, SAM: "Arejo: The Perfect Packsaddle," 1/69, VI, 1: 28+; "Gambling Men and Honest Horses," 11/70, VII, 6: 40+
HIDATSA INDIAN, 3/68, V, 2: *9*
HIGGINS, F. HAL, "The Celebrated Steam Plow of Philander H. Standish," Sp/66, III, 2: 24+
"HIGH COUNTRY IN SEASON," by Paul Webster, 11/71, VIII, 6: 20+
HILL, PRENTICE B., 9/73, X, 5: *37*
HILL, ROBERT T., EXPEDITION, 11/73, X, 5: 36+ (photo of, *37*; photos by, *38, 40, 42*)
HILL, SARA ALTHEA, 9/70, VII, 5: 26+ *(29)*
HILLERS, JOHN K., photo by, 5/67, IV, 2: *30*
HINCKLEY, TED C., "Prospectors, Profits and Prejudice," Sp/65, II, 2: 58+
"HISTORY, MYTH, AND THE WESTERN WRITER," by Wallace Stegner, 5/67, IV, 2: 61+
HISTORY, WESTERN: W/64, I, 1: 31, Frederick Jackson Turner, 32+ *(33)*, Herbert Eugene Bolton, 36+ *(37)*, Walter Prescott Webb, 40+ *(41)*; folklore and, W/64, I, 1: 44+ *(45–48, 50–51)*; Indians and American, Sp/65, II, 2: 14+ *(15, 19, 23)*; writing of, F/65, II, 4: 6+ *(7–11)*; of Middle Ages related to, Sp/66, III, 2: 72+ *(72)*; F/66, III, 4: 50+ *(51–52)*
HITCHCOCK, GEN. ETHAN ALLEN, Su/65, II, 3: *41*
HITCHCOCK, LILLIE, Su/64, I, 3: *24*
HODGES, BEN, F/64, I, 4: *31*
"HO, FOR THE KLONDIKE!" by Paul Hogarth, 9/72, IX, 5: 34+
HOGARTH, PAUL: "Off to the Plains," 11/68, V, 6: 4+; "Ho, for the Klondike!" 9/72, IX, 5: 34+
HOH RIVER (Wash.), 9/73, X, 5: *33*
HOLLIDAY, DOC, 11/72, IX, 6: *21*
HOLLIDAY, J. S.: "The Lonely Sheepherder," Sp/64, I, 2: 36+; "In San Francisco and the Mines, 1851–1856," 8/67, IV, 3: 40+; "On the Gold Rush Trail," (fourth of July), 7/68, V, 4: 38
HOLLON, W. EUGENE, "Rushing for Land: Oklahoma 1889," F/66, III, 4: 4+
HOLM, ED, "Gertrude Käsebier's Indian Portraits," 7/73, X, 4: 38+
HOLY CROSS, MOUNT OF THE (Colo.), 5/72, IX, 3: *4–5*
"HOME FOR THE SPIRIT, A," by Roderick Nash, 1/71, VIII, 1: 40+
"HOMESTAKE GOLD: 1971," by T. H. Watkins, 9/71, VIII, 5: 24+
"HONEYMOON IN HETCH HETCHY," by Laura Foster, 5/71, VIII, 3: 10+
HOOD, JOSEPH F., "All the Daring Young Men," 7/71, VIII, 4: 10+
HOOD, MOUNT (Ore.), 1/73, X, 1: *28*
"HOOF AND HORN ON THE CHISHOLM TRAIL," by Joe B. Frantz, 8/67, IV, 3: 15+
HOPI INDIANS, SNAKE DANCE, 3/73, X, 2: *2*
HOPKINS, MARK, 5/69, VI, 3: *6*
HOPKINS, ROBERT, pntng by, 11/70, VII, 6: *13*
HORSES: for Indians, Sp/66, III, 2: 4+ *(4–5, 10, 13, 15*; distribution map, *8–9)*; W/66, II, 1: *cov.*; running, 11/69, VI, 6: *8*; role in West, 3/71, VIII, 2: 10+ *(10–15)*; in rodeos, 7/71, VIII, 4: *cov., 40–45*; 5/72, IX, 3: *32–35*. *See also* Mustangs
"HORSES AND THE AMERICAN FRONTIER," by Francis Haines, 3/71, VIII, 2: 10+
"HORSES FOR WESTERN INDIANS," by Francis Haines, Sp/66, III, 2: 4+
HOSMER, HELEN: "Imperial Valley," W/66, III, 1: 34+; "Arrivederci, Venice," 3/68, V, 2: 43+
HOUGHTON, ARTHUR BOYD, 11/68, V, 6: 4+ (drwngs by, *6–10, 12–13, 15–17*)
HOUSTON, SAM: 5/68, V, 3: 26+ (photos of, *5, 33*; document from, *26*; home of, *43*); 8/67, IV, 3: *53*
HOWARD, W. D. M., 8/67, IV, 3: *47*
HOWE, OSCAR (Yanktonai Sioux), casein by, 3/68, V, 2: *15*
HOWLING WOLF (Cheyenne), wtrclrs by, 3/68, V, 2: *cov., 10*
"HOW MANY INDIANS WERE KILLED?" by Don Russell, 7/73, X, 4: 42+
"HOW NEAR IS THE MORNING," by William Branson, with apprec. by Wallace Stegner, W/65, II, 1: 22+
HRONEK, SHARON, "The Battle of Omaha," 7/69, VI, 4: 10+
HUDDLE, WILLIAM H., pntng by, 5/68, V, 3: *33*
HUDSON'S BAY COMPANY: 9/72, IX, 5: 4+ *(4–9)*; 5/73, X, 3: *44*
HUERTA, VICTORIANO, 1/73, X, 1: *5, 9*
HUMBOLDT COUNTY, CALIF., MAP OF, 9/68, V, 5: *38–39*
HUMBOLDT REDWOODS STATE PARK (Calif.), 2/67, IV, 1: *2*
HUME, CHARLES V., "The Gold Rush Actor," 5/72, IX, 3: 14+
HUME, JIM (JAMES B.), 3/71, VIII, 2: 28+ *(30)*
HUNT, WILSON PRICE, 7/68, V, 4: 24+ (map, *26–27*)
"HUNTER AND THE ARTIST, THE," by Jay Monaghan, 11/69, VI, 6: 4+
HUNTINGTON, COLLIS P., 5/69, VI, 3: 7, *63*
HUNTLEY, CHET, "I Catch the Bank Robber," 9/68, V, 5: 16+ *(16)*
HUTCHINSON, W. H.: "A Candle for the Sun," F/66, III, 4: 62+; "The Mythic West of W. H. D. Koerner," 5/67, IV, 2: 54+; "Law, Order, and Survival," 1/70, VII, 1: 4+; notes on "The West of 'Out Our Way'," 5/70, VII, 3: 18+
HYATT, THADDEUS, 7/71, VIII, 4: *32*

I

"I CATCH THE BANK ROBBER," by Chet Huntley, 9/68, V, 5: 16+
"IGNATIUS DONNELLY AND THE POLITICS OF DISCONTENT," by Roger G. Kennedy, 3/69, VI, 2: 10+
ILLINGWORTH, WILLIAM H., photos by, 7/73, X, 4: *26, 28–30*
"IMAGE MAKERS OF THE COLORADO CANYON," by Robert A. Weinstein and Roger Olmsted, 5/67, IV, 2: 28+
"IMAGINARY GEOGRAPHY," by William M. Wiecek, 9/71, VIII, 5: 10+
IMPERIAL, CALIF., W/66, III, 1: *42, 43*
"IMPERIAL VALLEY," by Helen Hosmer, W/66, III, 1: 34+
IMPERIAL VALLEY, CALIF.: W/66, III, 1: 34+ *(34–35, 41, 42, 47*; map, *36)*; 3/72, IX, 2: *2*
"INCIDENT AT TRAGEDY SPRINGS," by Ferol Egan, 1/71, VIII, 1: 36+
"INDESTRUCTIBLE MRS. BROWN, THE," by Lucius Beebe, Sp/66, III, 2: 48+
"INDIAN AGENT, THE," by Langdon Sully, 3/73, X, 2: 4+
"INDIAN PORTRAITS: FORT SILL, 1869," by Robert A. Weinstein and Russell E. Belous, W/66, III, 1: 50+
INDIANS: relations with Frenchmen and Englishmen, F/64, I, 4: 4+ *(5)*; Sp/64, I, 2: *i.b. cov.*; Su/64, I, 3: *17*; star worship, W/65, II, 1: 22+; Sp/65, II, 2: and American history, 14+ *(15, 19, 23)*, in Sitka, *50–52*; scalping, W/66, III, 1: *62–63;* and horses, Sp/66, III, 2: 4+ *(4–5, 10, 13, 15)*; 5/67, IV, 2: *56–57, 60*; 11/67, IV, 4: *cov.*, buffalo hunting, *6–7, 10–11*, religion and superstition, 34+ *(34–35, 38–39, 42–43)*; portrait, 7/68, V, 4: 30+ *(30)*; 3/69, VI, 2: *6*; and Catholic church, 15+ *(15–18)*; and Messianic Movement, 7/69, VI, 4: 42+ *(42, 45, 47)*; 9/69, VI, 5: *i.b. cov.*; 11/69, VI, 6: *9, 42, 43, 46*, poems about, 46, 47; 7/70, VII, 4: attacking stagecoach, *5*, in Wild West Show, *7*; scout, 3/71, VIII, 2: *12*; and

Calif. missions, 11/71, VIII, 6: 36+ *(36–37, 39, 41)*; visit to Wash., D.C., 1/72, IX, 1: 18+ *(28)*; 3/72, IX, 2: *26*; in Wild West Show, 5/72, IX, 3: *46–47*; sand pntng, 7/72, IX, 4: *4*; Hudson's Bay Co. and, 9/72, IX, 5: 4+ *(4–9)*; Christianity introduced to, 1/73, X, 1: 28+ *(28–33*; map, *29)*; 7/73, X, 4: military strategy against, 18+ *(18, 20, 22), 38–41*, killing between Whites and, 42+ *(43–44, 46)*. *See also* Anasazi, the; Dances; Northwest Indians; Plains Indians; specific tribes and persons
"INDIANS OF THE NORTHWEST COAST," by Michael Ames, 7/73, X, 4: 12+
INDUSTRIAL WORKERS OF THE WORLD (IWW): 1/68, V, 1: 18+ *(18, 19, 21, 22, 25, 26, 73)*; strike in Bisbee, Ariz., 1/70, VII, 1: *i.b. cov., 44*; 3/70, VII, 2: 4+ *(6–9)*; deportation of Bisbee strikers, 5/72, IX, 3: 22+ *(22–29, 31)*. *See also* Haywood, "Big Bill"; Unions; Western Federation of Miners
"IN PURSUIT OF DUTY," by Gary L. Roberts, 9/70, VII, 5: 26+
"IN SAN FRANCISCO AND THE MINES, 1851–1856," by Roger Olmsted, Robert A. Weinstein, and J. S. Holliday, 8/67, IV, 3: 40+
"INSTANT MILLIONAIRE," by C. L. Sonnichsen, 11/71, VIII, 6: 4+
"IN THE LODGE OF VI-PO-NA," by Lewis H. Garrard, 7/68, V, 4: 32+
"INTRODUCTION, AN," by Wallace Stegner, 2/67, IV, 1: 4+
INVENTIONS. *See* Aviation; Barbed wire; Cable cars; Electricity; Floating devices; Gates, farm; Lighting; Steam; Windmills
"INVISIBLE CITIES, THE," by Robert Hawkins, 7/72, IX, 4: 28+
"INVITATION TO WASHINGTON—A BID FOR PEACE," by Herman J. Viola, 1/72, IX, 1: 18+
IOWA, F/65, II, 4: farmers in, *64*, *68*; national guard in, *72*
IRON WHITE MAN (CHIEF), 7/73, X, 4: *38*
IRRIGATION: in Imperial Valley, W/66, III, 1: 34+ *(34–35, 41, 42, 47*; map, *36)*; for San Joaquin Valley, 3/68, V, 2: 24+ (maps, *26, 27)*; pumping plant for, 3/69, VI, 2: *2*; in Southwest, 1/70, VII, 1: 14+; reclamation for, 7/70, VII, 4: 27+ *(28, 29, 33)*. *See also* Boulder Dam; Water
IVES, RONALD L., "Geography and History in the Arid West," Sp/64, I, 2: 54+
IVINS, A. W., 5/67, IV, 2: *11*

JACKSON, DONALD, "Zebulon M. Pike 'Tours' Mexico," Su/66, III, 3: 67+
JACKSON, JAMES P., "The Enduring Sandhills," 1/73, X, 1: 18+
JACKSON, WILLIAM HENRY, photo by, 5/72, IX, 3: *5*
JACKSON HOLE, WYO., homesteader in, F/65, II, 4: 18+ *(18–21)*
JACOBS, E. L., "A Magic Journey," 8/67, IV, 3: 50+
JACOBS, WILBUR R., "Frederick Jackson Turner," W/64, I, 1: 32+
"JAMES BOWIE," by J. Frank Dobie, Sp/65, II, 2: 4+
JAMES, ELEANOR, "The Sanctificationists of Belton," Su/65, II, 3: 65+
JEFFERS, LE ROY, passages of, 7/71, VIII, 4: 18–22, 25–26
JEFFERS, ROBINSON, 11/73, X, 6: 4+ (photo of, *5*; home of, *6*
JEFFERS, UNA, 11/73, X, 6: *7*
JEFFERSON NATIONAL EXPANSION MEMORIAL (St. Louis), W/64, I, 1: 53+ *(52, 54, 55, 63)*
JENKINS, JOHN H., "The Texas Navy," 5/68, V, 3: 35+
JENKINS, JOHN W., "Gateway to the West," W/64, I, 1: 52+
JENKINSON, MICHAEL, "Tyrone: The Creation of a Model Ghost Town," 3/68, V, 2: 38+
JENNIE BROWN (steamboat), 9/70, VII, 5: *11*
"JIM WARDNER: FINANCIAL WIZARD OF THE WEST," by W. J. Granberg, F/64, I, 4: 32+
"JOHN F. STEVENS," by Earl Clark, 5/71, VIII, 3: 28+
JOHN L. STEPHENS (steamship), 11/67, IV, 4: *14–15*
"JOHN P. CLUM," by Marjorie Clum Parker, 1/72, IX, 1: 32+
JOHNSON, ROSE, Su/65, II, 3: *36*
JOHNSON COUNTY, WYO., war in, Su/64, I, 3: 5+ *(11)*
"JOLLY FLATBOATMEN, THE," by E. Maurice Bloch, 9/68, V, 5: 41+
JONES, ANSON, 5/68, V, 3: *5*
"JONES, BUFFALO," 7/72, IX, 4: *13, 14*
JONES, EVERETT L., "Negro Cowboys," F/64, I, 4: 26+
"JORNADA DEL MUERTO," by Ferol Egan, 7/69, VI, 4: 12+
"JOSEPH SMITH AND THE POLITICAL KINGDOM OF GOD," by Klaus J. Hansen, 9/68, V, 5: 20+
JOSEPHY, JR., ALVIN M., "By Fayre and Gentle Meanes," 9/72, IX, 5: 4+
JOURNALISM: deserts in magazines, F/64, I, 4: 58+ *(58)*; Lucius Beebe and, Sp/66, III, 2: autobiog. of, 93+, profile of, 94+; newspaper in West, 9/73, X, 5: 44+ *(44, 46–47)*. *See also* Lummis, Charles F.; Stein, Orth
"J. ROSS BROWNE AND THE CORRUPTIBLE WEST," by Richard H. Dillon, Sp/65, II, 2: 37+
JUÁREZ, MEX. *See* Ciudad Juárez; Colonia Juárez
JUDAH, MARY, 5/72, IX, 3: *16*
JUDAH, THEODORE DEHONE, 5/69, VI, 3: *7*
JUDD, "YANKEE," 1/71, VIII, 1: *15*
JUNEAU, ALAS., Sp/65, II, 2: 58+ *(58, 60, 62)*



KANE, PAUL, pntngs by, 7/73, X, 4: *15, 16*
KANSA INDIANS, 1/72, IX, 1: *26*
KANSAS: towns in, Su/64, I, 3: *41, 46–47, 53, 55–56*; forts in, Sp/65, III, 2: *62, 65*; early, Su/65, II, 3: 51+ *(51–55, 57)*; covered wagon trip in, 8/67, IV, 3: 50+; entertainment in, 11/67, IV, 4: 19+ *(19, 21–23, 25)*; prairie burial plot in, 11/68, V, 6: 29+ *(30–31)*; slavery and John Brown in, 7/69, VI, 6: 24+ *(24)*; lynching in, 1/70, VII, 1: *23*; drought and famine in, 7/71, VIII, 4: 30+ *(30–34*; map, *35)*; fossil hunting in, 11/72, IX, 6: 34+ *(34–37)*. *See also* specific locations
"KANSAS THROUGH A CAMERA IN 1867," by Robert W. Richmond, Su/65, II, 3: 51+
KANTOR, J. R. K., "A Superior Education to All, Without Price," 3/68, V, 2: 36+
KÄSEBIER, GERTRUDE, photos by, 7/73, X, 4: *38–41*
KAUTZ, LIEUT. A. V., 3/71, VIII, 2: *37*
KELLEY, DON GREAME: "Trees of the Totem Culture," 5/71, VIII, 3: 18+; photos and captions for "The Long Curving Shore," 11/70, VII, 6: 18+ (photos by, *20, 23–25)*; photo by, 11/71, VIII, 6: *25*
KEMBLE, JOHN HASKELL, "The West Through Salt Spray," F/64, I, 4: 65+
KENNEDY, ROGER G.: "Some Distant Vision," 3/68, V, 2: 16+; "Daniel H. Burnham: Tycoon of Western Architecture," 9/68, V, 5: 4+; "Ignatius Donnelly and the Politics of Discontent," 3/69, VI, 2: 10+
KERR, JOAN PATERSON, "We cross the prairies, as of old/The Pilgrims crossed the sea . . . ," 11/68, V, 6: 29+
KICKING BIRD (Kiowa), W/66, III, 1: *56*
"KID ON THE COMSTOCK, A," by John Taylor Waldorf, 3/70, VII, 2: 11+
KING, CHARLES BIRD, pntngs by, 1/72, IX, 1: *cov., 18, 20, 23–27, 29*
KING, CLARENCE, 5/72, IX, 3: 4+ *(6)*
KING OF WILLIAM, JAMES, 3/70, VII, 2: *23, 24*
KING OF YAMACRAW (Creek), Sp/65, II, 2: *23*
KINGS CANYON NATIONAL PARK (Calif.), 3/72, IX, 2: *38, 39*
KINO, FATHER EUSEBIO FRANCISCO, Su/66, III, 3: 16+ *(17, 19*; maps, *19, 20–21)*
"KINO ON THE ARIZONA BORDER," ed. by Bert M. Fireman, trans. by Fay Jackson Smith, Su/66, III, 3: 16+
KINSEY, DARIUS, photos by, 5/67, IV, 2: *i.b. cov., 13–15*
KIOWA INDIANS: and Adobe Walls campaign, W/65, II, 2: 4+ (map, *6–7*); W/66, III, 1: *51, 53, 56, 57, 59, i.b. cov.*; gouache by, 3/68, V, 2: *75*; 3/72, IX, 2: *46–47*; 9/72, IX, 5: *12*
"KIT CARSON AND THE ADOBE WALLS CAMPAIGN," by Robert M. Utley, W/65, II, 1: 4+
KITT PEAK NATIONAL OBSERVATORY (Ariz.), 7/72, IX, 4: *8–9*
KLAMATH INDIANS, 3/72, IX, 2: *26*
KLEBINGAT, FRED K., "Out of Work," Sp/66, III, 2: 54+
KLINE, OTTO, 7/71, VIII, 4: *42*
KLONDIKE CITY, ALAS., 9/72, IX, 5: *39*
KLONDIKE (RIVER), ALAS.: town near, Sp/65, II, 2: *78–80*; map, *69*; trip to, 1/69, VI, 1: 44+ *(44–48)*; gold rush to, 9/72, IX, 5: 34+ *(34, 36–41)*. *See also* Yukon
KNIGHT, MAX, "On the Raising of Ostriches for Little Fun and Less Profit," 7/70, VII, 4: 22+
KOERNER, W. H. D.: 5/67, IV, 2: 54+ (pntngs by, *55–60)*; pntngs by, 1/71, VIII, 1: *11*, 3/71, VIII, 2: *19*, 7/71, VIII, 4: *cov.*
"KOVIASHUKTOK," by Sam Wright, 11/71, VIII, 6: 16+
KRUTCH, JOSEPH WOOD: "The Eye of the Beholder," 5/67, IV, 2: 18+; 1/68, V, 1: *i.f. cov.*; "The Geography of Hope: Baja California," 38+
KUTCHIN INDIANS, 9/72, IX, 5: *38*
KWAKIUTL INDIANS, art of: 11/68, V, 6: *21*; 5/71, VIII, 3: *20–21*

LABADIE, DR. N. D., "Let Us Attack the Enemy and Give Them Hell!" 5/68, V, 3: 26+
LABELS, can and package, 3/69, VI, 2: 20+ *(20–25)*
"LADY FROM BOSTON AND THE OMAHA INDIANS, THE," by Nancy Oestreich Lurie, F/66, III, 4: 31+
LAMARS, IOWA, troopers in, 1/70, VII, 1: *44*
LAMBERT, NEAL, "A Cowboy Writes to Owen Wister," F/65, II, 4: 31+
LANAI ISLAND, HAWAII, Mormon settlement in, Sp/64, I, 2: 18+ *(24*; map, *23)*
LAND GRANTS: by diseños, 2/67, IV, 1: 55+ (maps, *f.&b. covs., 55–58, 60–64, 94)*; map, Calif. railroad, 3/68, V, 2: *26*; ownership, 1/70, VII, 1: 14+; of L. B. Maxwell, 1/71, VIII, 1: 4+ (map, *9)*. *See also* Californios; Farm mortgage foreclosures; Reclamation
LANGE, DOROTHEA: photos by, Sp/64, I, 2: *14*, F/66, III, 4: *24*; 5/70, VII, 3: 41+ (photos by, *41, 43–45)*, "The Assignment I'll Never Forget," 46+ (photo of, *46*; photo by, *47)*; photo by, 7/70, VII, 4: *33*
LANGTRY, LILY, 11/70, VII, 6: *14*
LARKIN, THOMAS O., 8/67, IV, 3: *47*
"LASSEN PEAK AND THE FIRE MOUNTAINS OF THE PACIFIC COAST," by Lanphere B. Graff, 3/72, IX, 2: 10+
"LAST BATTLE OF THE REDWOODS," by Michael McCloskey, 9/69, VI, 5: 55+
" 'LASTING PEACE' OF FORT LARAMIE, THE," by James C. Olson, W/65, II, 1: 46+
"LAST LAUGH FOR AMBROSE BIERCE, A," by Dale L. Walker, 11/73, X, 6: 34+
"LAST OF THE BUFFALO INDIANS, THE," by John C. Ewers, Sp/65, II, 2: 26+
LAS VEGAS, N. MEX., Su/66, III, 3: *6–8, 10, 11*
LAUTZ, LIEUT. A. V., 3/71, VIII, 2: *37*
LAVENDER, DAVID: "Avalanche at the Black Bear," Su/65, II, 3: 32+; "This Wondrous Town; This Instant City," 8/67, IV, 3: 4+; "The Mexican War: Climax of Manifest Destiny," 5/68, V, 3: 50+; "For Sale: An Empire, $1,500 Down," 5/69, VI, 3: 6+; "Building a New World," 11/71, VIII, 6: 36+
LAW AND ORDER: catching a bank robber, 9/68, V, 5: 16+; 1/70, VII, 1: need for, 4+, and land ownership, 14+. *See also* Crooks; Executions; Gunfighters and gunfights; Lawmen; Lynching; Murder; Northwest Mounted Police; People's Park; Vigilance Committees
"LAW AND THE LAND," by Odie B. Faulk, 1/70, VII, 1: 14+
LAWMEN. *See* Bannister, John R.; Canton, Frank M.; Earp, Wyatt; Hume, Jim; Law and Order; Love, Harry; Neagle, David; Northwest Mounted Police; Vigilance Committees
"LAW, ORDER, AND SURVIVAL," by W. H. Hutchinson, 1/70, VII, 1: 4+
LAWRENCE, D. H., 9/71, VIII, 5: *40, 41*
LAWRENCE, FRIEDA, 9/71, VIII, 5: *41*
LAWRENCE, KAN.: Su/64, I, 3: *56*; raid on, 3/73, X, 2: 12+ *(12–13)*
LAZY BOY (Blackfoot), Sp/65, II, 2: *29*

LEAD, S. DAK., mining techniques in, 9/71, VIII, 5: 24+ *(24–31)*
LEADVILLE, COLO.: 8/67, IV, 3: 4+ *(4–13, 69)*; 5/73, X, 3: 12+ *(12–14)*
"LEATHERSTOCKING SERIES," by James Fenimore Cooper, Sp/64, I, 2: *33*
LEAVENWORTH, LAWRENCE AND GALVESTON RAILROAD, Su/64, I, 3: *56*
LEE, JASON, 1/73, X, 1: *29*
LEESE, JACOB P., 8/67, IV, 3: *47*
"LEGACY OF BUENA VISTA, THE," by Brian McGinty, 5/73, X, 3: 17+
"LEGACY OF THE AMERICAN WILD WEST IN MEDIEVAL SCHOLARSHIP, THE," by Owen Ulph, F/66, III, 4: 50+
"LEGACY OF THE MIDDLE AGES IN THE AMERICAN WILD WEST, THE," by Lynn White, Jr., Sp/66, III, 2: 72+
"LEGENDARY CONCORDS, THE," by S. Blackwell Duncan, 1/71, VIII, 1: 16+
"LEGEND OF DESTINY," by Cecil Robinson, 11/67, IV, 4: 16+
LEOPOLD, ALDO, 1/71, VIII, 1: *45*
LE ROY, BRUCE, intro., "Why I Wrote 'Solidarity Forever'," 1/68, V, 1: 18+
"LETTER FROM WISE COUNTY, TEXAS," ed. by Robert W. Richmond, 3/72, IX, 2: 42+
"LET US ATTACK THE ENEMY AND GIVE THEM HELL!" by Dr. N. D. Labadie, 5/68, V, 3: 26+
LEWIS AND CLARK EXPEDITION: F/65, II, 4: 22+ (map, *22–23*); retraced, 11/73, X, 6: 20+ *(20–25)*
LEWIS, MERIWETHER: F/65, II, 4: *24*; 11/73, X, 6: *21–23*. *See also* Lewis and Clark Expedition
LEYDET, FRANÇOIS, "River Run," 5/67, IV, 2: 41+
"LIFE IN THE LAND OF BEGINNING AGAIN," by Wayne Gard, 5/68, V, 3: 42+
LIFE PRESERVERS, invention of, 5/71, VIII, 3: *17*
LIGHTING, by arc lamp towers, F/66, III, 4: 20+ *(20–23)*
LILLARD, RICHARD G.: "The Siege and Conquest of a National Park," 1/68, V, 1: 28+; "Science and Art in the Southwest," 7/72, IX, 4: 4+
LINDERMAN, BILL, 7/71, VIII, 4: *40*
"LION AT BAY," by T. H. Watkins, 1/71, VIII, 1: 30+
LITTLE, AMOS, 7/73, X, 4: *41*
LITTLE CROW (Sioux Chief), 3/73, X, 2: *8*
LITTLE MISSOURI (Pawnee), 1/72, IX, 1: *20*
LITTLE RAVEN, songs of (Arapaho), W/66, III, 1: *54*
"LIVING WONDERS OF THE ROCKIES," by Bette Roda Anderson, 3/73, X, 2: 24+
L. L. ROBINSON (locomotive), 5/69, VI, 3: *12*
LOCO (Apache chief), 11/69, VI, 6: *19*
LOCOMOTIVES: 5/69, VI, 3: *2, 12, 26–27, 29*; steam, 5/70, VII, 3: *29, 30, 32–37*; 1/71, VIII, 1: *35*. *See also* Santa Fe De Luxe Railway; Railroads; specific railroads
LOGGING: ships at Puget Sound, F/65, II, 4: 50+ *(50–51, 53–63*; map, *55)*; 5/67, IV, 2: sawmill, *11*; life of lumberjack, 12+ *(13–15)*; in Tacoma, 9/68, V, 5: 25+ *(25, 27, 28)*; of redwoods, 9/69, VI, 5: 55+ *(60)*; 9/71, VIII, 5: *i.b. cov.*; conservationist's view of, 11/71, VIII, 6: 10+ *(10–15)*
"LONELY SHEEPHERDER, THE," by J. S. Holliday, Sp/64, I, 2: 36+
"LONE STAR MYSTIQUE," by Joe B. Frantz, 5/68, V, 3: 6+
LONE WOLF (Kiowa chief), W/66, III, 1: *56*
"LONG CURVING SHORE, THE," by Don Greame Kelley, intro. by T. H. Watkins, 11/70, VII, 6: 18+
LONGMIRE, JAMES, 3/71, VIII, 2: *36*; hotel of, *38*
LONG'S PEAK (Colo.): in Estes Park region, F/66, III, 4: *f.&b. covs.*; in Rocky Mountain National Park, 9/69, VI, 5: *41*
LONSDALE, CAPT. A. L., "Rumrunners on Puget Sound," 11/72, IX, 6: 28+
LONSDALE, LORENZ A., 11/72, IX, 6: *28*
LOOSE, WARREN, "At Bodie" (fourth of July), 7/68, V, 4: 41+
LORAIN, LORENZO, 3/72, IX, 2: 20+ (photo of, *20*; photos by, *20–26)*
"LORD OF POWDER RIVER, THE," by Helena Huntington Smith, Su/64, I, 3: 58+
LORD, WALTER, "Myths and Realities of the Alamo," 5/68, V, 3: 18+
"LORENZO LORAIN," by Alan Clark Miller, 3/72, IX, 2: 20+
LOS ANGELES, CALIF.: pumping plant in, 3/69, VI, 2: *2*; real estate boom in area of, 11/72, IX, 6: 10+ *(10–15, 19)*; 3/73, X, 2: *18*. *See also* Imperial Valley; Venice
"LOS DIABLOS TEJANOS!" by Stephen B. Oates, Su/65, II, 3: 41+
"LOST BOWIE MINE, THE," by Dick Chick, 11/72, IX, 6: 42+
LOUISE (steamboat), 9/72, IX, 5: *40*
LOVE, HARRY, 7/70, VII, 4: 20+ *(20)*
LOVE, NAT, F/64, I, 4: *26*
LOWE, THADDEUS, balloon of, 7/71, VIII, 4: *13*
LOWELL, JAMES RUSSELL, 1/71, VIII, 1: *43*
LUCAS, TAD, 7/71, VIII, 4: *43*
LUDLOW, COLO., troopers in, 1/70, VII, 1: *44*
LUGO FAMILY, 3/69, VI, 2: *38–39*
LUHAN, MABEL DODGE, 9/71, VIII, 5: *39*
"LUMBER SHIPS AT PUGET SOUND," by Robert A. Weinstein, F/65, II, 4: 50+
"LUMMIS AS WAR CORRESPONDENT IN ARIZONA," ed. and intro. by Dudley Gordon, Su/65, II, 3: 4+
LUMMIS, CHARLES F., Su/65, II, 3: 4+ *(4)*
LURIE, NANCY OESTREICH, "The Lady from Boston and the Omaha Indians," F/66, III, 4: 31+
LUTEN, DANIEL B., "The Use and Misuse of a River," 5/67, IV, 2: 47+
LYNCHING: 1/70, VII, 1: *7, 10*, 22+ *(22, 23)*; 3/70, VII, 2: *20*; 5/71, VIII, 3: *39*. *See also* Executions; Vigilance Committees
LYNTON (Eng. lumber ship), F/65, II, 4: *53–55, 58*

M

MABEL TAINTER MEMORIAL (Menomonie, Wis.), 3/68, V, 2: *17, 20, 22*
MACKAY, JOHN W.: 3/70, VII, 2: *14*; 9/70, VII, 5: *38*
MacMAHON, JAMES, 9/73, X, 5: *37*
MADERO, FRANCISCO INDALECIO, 1/73, X, 1: *4*
"MAGIC JOURNEY, A," by E. L. Jacobs, 8/67, IV, 3: 50+
MAGUIRE'S OPERA HOUSE (San Francisco), 11/70, VII, 6: *16*
MAHOOD, RUTH I., intro. "Zuñi," Su/66, III, 3: 42+
MALONEY, DAN, 7/71, VIII, 4: 13, *15*
"MAN, A PLACE, AND A TIME, A," by Carey McWilliams, 5/70, VII, 3: 4+
MANDAN INDIANS: village, Sp/65, II, 2: *19*; 3/68, V, 2: buffalo robe pntng by, *2*; wtrclr by, *7*; Bull Society dance, 7/73, X, 4: *33*
MANTI, UTAH, 3/71, VIII, 2: *43–45*; map, *46*
"MAN WHO 'OWNED' GRAND CANYON, THE," by Douglas Hillman Strong, 9/69, VI, 5: 33+
"MANY FACES OF DESERT, THE," by Elna Bakker, 9/72, IX, 5: 18+
MARABEL, JAMES, 9/71, VIII, 5: *37*
MARBLE CANYON (Ariz.), 5/67, IV, 2: *30, 31, 33, 39, 69*
"MARI SANDOZ: NEBRASKA LONER," by Bruce H. Nicoll, Sp/65, II, 2: 32+
"MARKERS CUT BY HAND," by Robert H. Adams, 8/67, IV, 3: 59+
"MARK TWAIN AND HIS MISSISSIPPI," by T. H. Watkins, 11/73, X, 6: 12+
"MARK TWAIN: SENATORIAL SECRETARY," by William Hedges Robinson, Jr., 1/73, X, 1: 16+
MARSH, PROF. OTHNIEL C., "Fossil Hunting on the Plains of Kansas," 11/72, IX, 6: 34+ (photos of, *34–38, 40*)
MARTINSON, ARTHUR D., "The Story of a Mountain," 3/71, VIII, 2: 34+
MASSASOIT (Wampanoag chief), sculp. of, 11/69, VI, 6: *22*
MASSEY, JIM, 7/71, VIII, 4: *42*
MASTER MARINERS' REGATTA (San Francisco), Su/64, I, 3: insert facing 24+ *(cov., insert following 24, 25–31*; map, *insert following 24)*
"MASTER MARINERS' REGATTA, THE," by Roger R. Olmsted, Su/64, I, 3: insert facing 24+
MASTERSON, "BAT," (William B.), 1/71, VIII, 1: *14*
MATANUSKA RIVER (Alas.), 11/70, VII, 6: *28–29*
MATHER, STEPHEN T., 9/69, VI, 5: *9, 31, 36*
MATTINGLY, GARRETT, F/65, II, 4: *11*
MAVERICK, SAMUEL AUGUSTUS, 5/69, VI, 3: 44+ *(44–48, 61)*
"MAVERICK, THE," by Owen Ulph, 5/69, VI, 3: 44+
MAXIMILIAN, PRINCE OF WIED, passage by, 9/70, VII, 5: i.f. cov.
MAXWELL, LUCIEN BONAPARTE: profile and map, 11/70, VII, 6: *i.b. cov.*; 1/71, VIII, 1: 4+ (photos of, *4, 5*; home of, *7*; mill of, *9*; map, land grant, *9*)
MAXWELL, LUZ BEAUBIEN, 1/71, VIII, 1: *8*
MAY, KARL: Su/64, I, 3: 32+ *(34, 36–38)*; 11/73, X, 6: 28+ (photo of, *28*; clips from film versions of novels, *29, 30*)
MAYHALL, PAMELA, "Bisbee's Response to Civil Disorder," 5/72, IX, 3: 22+
MAYO, GUY, "Rawhide Pays Its Respects," 1/73, X, 1: 40+
MAZAMA, MOUNT (Ore.), 3/72, IX, 2: *14*
McARDLE, HENRY, pntngs by, 5/68, V, 3: *cov., 11, 20–21, 31*
McCARTY, HENRY. *See* Billy the Kid
McCLOSKEY, MICHAEL, "The Last Battle of the Redwoods," 9/69, VI, 5: 55+
McDERMOTT, JON, "Mystery Man of Quatsino Sound," 3/73, X, 2: 12+
McENTIRE, JOHN, 7/71, VIII, 4: *41*
McGINTY, BRIAN: "The Legacy of Buena Vista," 5/73, X, 3: 17+; "The View from Hawk's Tower," 11/73, X, 6: 4+
McINTOSH, MOLLIE, Sp/66, III, 2: *56*
McKINLEY, MOUNT, NATIONAL PARK (Alas.), 9/69, VI, 5: *20–21*
McLAURY, FRANK, 1/71, VIII, 1: *13*
McLAURY, TOM: 1/71, VIII, 1: *13*; 11/72, IX, 6: *21*
McLEOD, JAMES F., 1/70, VII, 1: *24*
McLEOD, TEX., 7/71, VIII, 4: *42*
McLOUGHLIN, JOHN, 9/72, IX, 5: *5, 7*
McWILLIAMS, CAREY, "A Man, a Place and a Time," 5/70, VII, 3: 4+ (photo of, *6*; profile of, 6)
McWHIRTER, MARTHA, Su/65, II, 3: 65+ (home of, *66–67)*
MEAD, LAKE (Ariz., Nev.): recreational area, 5/67, IV, 2: *45*; 7/70, VII, 4: *32*
"MEANIE," by Helen Ellsberg, 1/69, VI, 1: 14+
"MEDICINE SHOW," by Arrell M. Gibson, 2/67, IV, 1: 34+
MEDICINE SHOWS: F/66, III, 4: *71*; 2/67, IV, 1: 34+ *(34–38, 77)*
MEDICINE WHEEL (Big Horn, Wyo.), 3/71, VIII, 2: 16+ *(16–17)*
MEEKER, EZRA: 11/68, V, 6: 42+ *(43, 45–48)*; 3/73, X, 2: 10+ (photo of, *10*; home of, *11)*
MEHMKE, WALTER, 5/73, X, 3: *31*
MENDOCINO COUNTY, CALIF., 9/68, V, 5: 36+ *(36–37*; map, *38–39)*
MERCED RIVER (Calif.), 1/71, VIII, 1: *22, 26*
MERCER, ASA, 7/71, VIII, 4: *28*
"MERCER GIRLS, THE," by Stephanie Cooper Shulsinger, 7/71, VIII, 4: 28+
MERRIAM, LAKE (Calif.), 1/71, VIII, 1: *19*
MESA VERDE NATIONAL PARK (Colo.), 5/72, IX, 3: *cov.*; 11/73, X, 6: *42, 47*
"MESSAGE FROM BLACK KETTLE," by Gary L. Roberts, 5/72, IX, 3: 20+
METRO-GOLDWYN-MAYER (MGM), 1/71, VIII, 1: 30+ *(30–31, 33–35)*
"MEXICAN WAR, THE: CLIMAX OF MANIFEST DESTINY," by David Lavender, 5/68, V, 3: 50+
MEXICO, MEXICAN: Sp/66, III, 2: Gen. Pershing's campaign against Pancho Villa, 16+ *(18–19, 23*; map, *16)*, border, *i.b. cov.*; Su/66, III, 3: muleteers, *cov., i.f. cov.*, in Southwest, 6+ *(6–8, 10–11, 15)*, burros, *27*, El Paso del Norte, 38+ *(41*; map, *38–39)*, missions, *61, 66*; Calif. land grants by, 2/67, IV, 1: 55+ (maps, *f.&b. covs., 55–58, 60–64, 94)*; Mormons in, 5/67, IV, 2: 4+ *(4, 7, 8–9, 11, 66*; map, *9)*; 5/68, V, 3: battle of the Alamo, 18+ *(20–23*; map, *19, b. cov.)*, battle of San Jacinto, 5/68, V, 3: 26+ *(26, 31, 33)*, War with U.S., 50+ *(50–53, 55–56, 58–60, 62–64*; maps, *54, 55, 57, 60)*; fortyniners' route through, 7/69, VI, 4: 12+ *(16–19*; map, *12–13)*; Sen. Henry Crabb in, 5/71, VIII, 3: 4+; Col. W. C. Greene in, 11/71, VIII, 6: 4+ *(4, 6–9)*; 1/72, IX, 1: diplomatic meeting with Confederate States, 38+, towns, *39, 41, 43*, governor, *40*; Wild West Show in, 5/72, IX, 3: 42+ *(43–47)*; Tex. and, 9/72, IX, 5: *14, 16*;

revolution in, 1/73, X, 1: 4+ *(4–9)*. *See also* Calif.; Spanish; Tex.; specific locations and peoples
"MIDAS OF NEW MEXICO," by Hank and Toni Chapman, 1/71, VIII, 1: 4+
MIGRANT LABOR: John Steinbeck writings on, Sp/64, I, 2: 4+ *(5, 7–8, 10–11, 13–15)*; Woody Guthrie and, F/66, III, 4: 24+ *(24, 27, 29, 30)*; Dorothy Lange and, 5/70, VII, 3: 41+ *(41, 43–45, 47)*, 46+ *(47)*
"MIGRANT MOTHER: 1936," by Paul Taylor, 5/70, VII, 3: 41+
MILLER, ALAN CLARK, "Lorenzo Lorain," 3/72, IX, 2: 20+
MILLER, ALFRED JACOB: 9/69, VI, 6: 4+ (pntngs by, *4–5, 8–10, 12–13, i.b. cov.*; sktchs by, *6–7, 11, 15)*; pntng by, 9/72, IX, 5: *13*; 7/73, X, 4: *35, 36*
MILLER, COL. JOSEPH C., 5/72, IX, 3: 42+ *(43)*
MILLER, HENRY, litho. by, 11/71, VIII, 6: *37*
MILLER, NYLE H., "Out of the bread, into the chips, and back again—and not even a dust of the hands!" 3/69, VI, 2: 44+
MILLER, ZACK T., 5/72, IX, 3: 42+ *(43)*
"MILLION-DOLLAR MUD FLAT, THE," by Robert A. Weinstein, 1/69, VI, 1: 33+
MILLS, NANNIE, Sp/66, III, 2: *58*
MINERAL KING (Calif.), 11/71, VIII, 6: *25*
MINERS: Su/64, I, 3: *49;* on Comstock Lode, W/65, II, 1: *31, 32*; packing by, Su/65, II, 3: 92+ *(92–95)*; 8/67, IV, 3: *cov., i.f. cov.*; 3/70, VII, 2: *13*; 5/71, VIII, 3: *34, 36*; 9/71, VIII, 5: *26–31. See also* Emigrants; Emigrants' guides; Fortyniners; Western Federation of Miners
MINING: Su/64, I, 3: *49*; financier of, F/64, I, 4: 32+; murder, W/65, II, 1: 14+ *(14, 16–17, 20–21)*; surveyors, 8/67, IV, 3: *69*; techniques, 7/70, VII, 4: 15+ *(16–19)*; modern techniques, 9/71, VIII, 5: 24+ *(24–31)*; financier of, 11/71, VIII, 6: 4+ *(4, 5, 7, 9)*; avalanche, Su/65, II, 3: 32+ *(32, 35, 38, 39)*; lost mine, 11/72, IX, 6: 42+ *(42, 44, 46). See also* Copper mining; Gold; Silver mining
MINING TOWNS: civilization in, 5/71, VIII, 3: 34+ *(cov., 34–43). See also* Bodie; Leadville; Nevada, Comstock country, ghost towns; Nome; Telluride; Tonopah; Tyrone; Virginia City; other specific locations
MINNESOTA: archi. in, 3/68, V, 2: *18, 21, 23*; Populism and Ignatius Donnelly in, 3/69, VI, 2: 10+; Indian agency in, 3/73, X, 2: *6*
MISSIONARIES: Father Kino in Ariz., Su/66, III, 3: 16+ *(17, 19*; maps, *19–21)*; Nicolas Point, wrtngs and pntngs of, 11/67, IV, 4: 34+ *(34–43)*; in Pacific Northwest, 1/73, X, 1: 28+ *(29, 31, 33;* map, *29). See also* Missions; specific missions
"MISSIONARIES' TOIL FOR SOULS AND SURVIVAL," by Michael Ames, 1/73, X, 1: 28+
MISSION CARMEL (Calif.), belltower, W/64, I, 1: *i.b. cov.*
MISSION DOLORES. *See* Mission San Francisco de Asís
MISSION NUESTRA SEÑORA DE GUADALUPE (Ciudad Juarez, Chihuahua, Mex.), Su/66, III, 3: *41*
MISSION OF SAINT FRANCIS OF ASSISI (Ranchos de Taos, N. Mex.), Su/66, III, 3: *66*; 3/73, X, 2: *i.b. cov.*
MISSIONS: styles of, Su/66, III, 3: 56+ *(56, 58–66)*; in Calif., 9/71, VIII, 6: 36+ *(36–37, 39, 41)*; in Pacific Northwest, 1/73, X, 1: *28, 30, 32*; map, *29. See also* Missionaries; specific missions
MISSION SAN ANTONIO DE VALERO (the Alamo, Tex.), Su/66, III, 3: *66. See also* Alamo
MISSION SAN BORJAS (Baja Calif.), 1/68, V, 1: *47*
MISSION SAN FRANCISCO DE ASÍS (San Francisco), 11/71, VIII, 6: *41*
MISSION SAN JERÓNIMO DE TAOS, Su/66, III, 3: *61*
MISSION SAN JOSÉ (Calif.), 11/71, VIII, 6: *37*
MISSION SAN JOSÉ (San Antonio), Su/66, III, 3: *66*
MISSION SAN JUAN CAPISTRANO (Calif.), 3/69, VI, 2: *i.b. cov.*
MISSION SAN MARCELO SONOITAC (Sonoyta, Mex.), ruins of, Sp/64, I, 2: *61*
MISSION SAN MIGUEL (Santa Fe), 9/71, VIII, 5: *47*
MISSION SANTA BARBARA (Calif.), Su/66, III, 3: *66*
MISSION SAN XAVIER DEL BAC (Tucson), Su/66, III, 3: *65*
MISSISSIPPI RIVER, 11/73, X, 6: 12+ *(13–15, 19)*
MISSOURI. *See* various locations
MISSOURI RIVER: painter of, 9/68, V, 5: 41+ *(42–43, 45, 47)*; steamboating on, 9/70, VII, 5: 4+ *(4–5, 7–8, 10–11)*
MIX, TOM, 7/71, VIII, 4: *46*
MODOC INDIANS, 3/72, IX, 2: *26*
MOHAWK INDIAN, Sp/65, II, 2: *23*
MOJAVE DESERT (Calif.), 9/72, IX, 5: *26–27*
MONAGHAN, JAY, "The Hunter and the Artist," 11/69, VI, 6: 4+
"MONTAGE OF THE REPUBLIC: A GALLERY OF MEN AND EVENTS, 1806–1848," 5/68, V, 3: 4+
MONTANA: life in a cow town, W/66, III, 1: 20+ *(20–21)*; on the high plains of, Sp/66, III, 2: 68+ *(70)*, 11/67, IV, 4: 53+, 7/69, VI, 4: 32+, 9/68, V, 5: 16+, 11/69, VI, 6: 28+ *(29, 33)*; pictograph cave pntng in, 3/68, V, 2: *4. See also* Blackfeet Indians; specific locations
MONTEREY, CALIF., Cannery Row in, 9/73, X, 5: 18+ *(19, 20–27)*
MONTEZ, LOLA, 8/67, IV, 3: *48*
MONTGOMERY, JOHN JOSEPH, and glider, 7/71, VIII, 4: *13*
MONUMENT VALLEY (Ariz., Utah), F/64, I, 4: *25*; 9/72, IX, 5: *22–23*; 5/73, X, 3: *39*
"MOODS, MEMORIES, AND MIRAGES," by Watson Parker, F/64, I, 4: 58+
MOORE, GEORGE, 5/67, IV, 2: 12+
MORGAN, DALE L.: "A Western Diary," Sp/65, II, 2: 46+; "The Fur Trade and Its Historians," Sp/66, III, 2: 28+
MORGAN, MURRAY, "Princess Angeline," 7/68, V, 4: 30+
MORMONS: on Lanai I., Sp/64, I, 2: 18+ *(24*; map, *23)*; pioneer migration, Su/64, I, 3: *43*; in Colonia Juárez, 5/67, IV, 2: 4+ *(4, 7, 8–9, 11, 66*; map, *9)*; Tabernacle, 11/68, V, 6: *12–13*; and Morrisites, 11/70, VII, 6: 4+ *(4–7, 9)*; at Tragedy Springs, 1/71, VIII, 1: 36+ *(36*; map, *38). See also* Smith, Joseph; Stout, Hosea; Young, Brigham
MORRISITES, 11/70, VII, 6: 4+ *(4–6, 9)*
"MORRISITE WAR, THE," by M. Hamlin Cannon, 11/70, VII, 6: 4+
MORRIS, JOSEPH, 11/70, VII, 6: 4+ *(4–5, 9)*
MORSE, SAMUEL, pntng by, 1/72, IX, 1: *31*
MOUNTAIN BISON, 5/71, VIII, 3: 44+ *(44, 46*; map, *47). See also* Buffalo
"MOUNTAIN BISON, THE," by Gene M. Christman, 5/71, VIII, 3: 44+
"MOUNTAIN MEN—A REVIEW AND A TRIBUTE," by Ray Allen Billington, F/65, II, 4: 90+
MOUNT FALCON, COLO., summer White House in, 9/70, VII, 5: 24+ *(24, 25)*
MOUNT JEFFERSON WILDERNESS AREA (Ore.), 1/71, VIII, 1: *47*
MOUNT RAINIER NATIONAL PARK (Wash.), 9/69, VI, 5: *42–43*; 3/71, VIII, 2: 34+ *(cov., 35, 38, 40*; map, *40)*; 3/72, IX, 2: *15*
MOWRY, SYLVESTER, Su/64, I, 3: 14+ (photos and corres., *15, 17;* map, proposed Ariz. Territory, *18–19*; mine, *21, 22)*
MUENCH, DAVID, photos for "The People Who Have Vanished," 11/73, X, 6: *41–42, 44–45, 47*
MUIR, JOHN, 1/71, VIII, 1: *43*
MURDER: of Gov. Frank Steunenberg, W/65, II, 1: 14+ *(14, 16–17, 20–21)*; by scalping, W/66, III, 1: *62–63*; of David S. Terry, 3/70, VII, 2: *26*, 9/70, VII, 5: 26+ *(26, 29, 30)*; of Henry A. Crabb, 5/71, VIII, 3: 4+ *(4)*; of Washo Indians, 9/72, IX, 5: 42+ *(42–47)*; in Lawrence, Kan., by William Quantrill, 1/73, X, 2: 12+ *(12–15). See also* Executions; Lynching
MURIE, OLAUS, "Winter Adventures on the Alaskan Trail," 1/73, X, 1: 10+ (photos of, *11, 15)*
MURIETA, JOAQUIN, 7/70, VII, 4: 20+
MURPHY, LAWRENCE, "The Great Arabian and American Deserts," 5/73, X, 3: 36+
MURPHY, TERRENCE, intro., "An 1883 Expedition to the Grand Canyon," 3/73, X, 2: 38+
"MUSCLE, THE GOLD, AND THE IRON, THE," stereos. by Alfred A. Hart, 5/69, VI, 3: 13+
"MUSEUM IN SEARCH OF THE WEST, A," by Mitchell A. Wilder, W/65, II, 1: 54+
MUSEUM OF WESTWARD EXPANSION (St. Louis), W/64, I, 1: 52+
MUSEUMS. *See* Amon G. Carter Museum of Western Art; Heard Museum; Museum of Westward Expansion; Oakland Museum
MUSICIANS. *See* Carter Family; Dodge City Cowboy Band; Grand Ole Opry; Guthrie, Woody. *See also* Country-Western Music; Entertainment; Songs and Ballads
MUSTANGS: poem about, W/65, II, 1: 38; life of a, 1/69, VI, 1: 14+; breaking, 3/70, VII, 2: 18+ *(18, 19)*; illegal capture of, 9/71, VIII, 5: 13+ *(13–17)*; 7/73, X, 4: *34. See also* Horses
MUYBRIDGE, EADWEARD, photos by: Sp/65, II, 2: *52–55*; 5/73, X, 3: *20, 22*
"MYSTERY MAN OF QUATSINO SOUND," by Jon McDermott, 3/73, X, 2: 12+
"MYTHIC WEST OF W. H. D. KOERNER, THE," by W. H. Hutchinson, 5/67, IV, 2: 54+
"MYTHS AND REALITIES OF THE ALAMO," by Walter Lord, 5/68, V, 3: 18+

N

NAHL, CHARLES CHRISTIAN, 8/67, IV, 3: pntng by, *cov.*; wdct by, *i.f. cov.*
NANCE, BERTA HART, ballad, "Cattle," 9/70, VII, 5: *47*
NASH, RODERICK, "A Home for the Spirit," 1/71, VIII, 1: 40+
NAST, THOMAS, crtn by, 11/72, IX, 6: *2*
NATCHEZ (Paiute chief), 9/72, IX, 5: *47*
NATIONAL PARKS AND MONUMENTS: automobiles in, 1/68, V, 1: 28+ *(28–32, 70)*; 9/69, VI, 5: role of, 4+, founding of, 6+ *(6, 9)*, photos of, *17–24*; vandalism in, 3/72, IX, 2: 36+; past and future of, 5/73, X, 3: 4+ *(4, 6–11). See also* Conservation; Environment; Logging; Sierra Club; specific parks and monuments
"NATIONAL PARKS, THE," by George B. Hartzog, Jr., 9/69, VI, 5: 4+
NAVAJO INDIANS, Su/64, I, 3, *2*; 3/70, VII, 2: *cov.*; 5/73, X, 3: *39, 41*
NAVAJO NATIONAL MONUMENT (Ariz.), 11/73, X, 6: *41, 44–45. See also* Betatakin Cliff Dwellings
NAVY, TEX., 5/68, V, 3: 35+ *(35, 37, 38, 40)*
NEAGLE, U.S. MARSHAL DAVID, 9/70, VII, 5: 26+ *(26)*
NEBEL, CARL, pntngs by, 5/68, V, 3: *56, 59, 60, 62, 63*
NEBRASKA: Mari Sandoz and, Sp/65, II, 2: 32+; farmers in, F/65, II, 4: *67, 71*; windmills in, W/66, III, 1: 13+; state capitol location controversy, 7/69, VI, 4: 10+; buffalo hunting in, 1/72, IX, 1: 4+; sandhills, 1/73, X, 1: 18+ *(18–21, 23–27). See* specific locations
"NEBRASKA'S HOMEMADE WINDMILLS," by Donald F. Danker, W/66, III, 1: 13+
NEGRO: cowboys, F/64, I, 4: 26+, 1/69, VI, 1: *6, 7, 11, 13*, 5/70, VII, 3: *22*, 7/71, VIII, 4: *47*; soldiers, Sp/66, III, 2: *23. See also* Slavery
"NEGRO COWBOYS," by Philip Durham and Everett L. Jones, F/64, I, 4: 26+
NEVADA: Needles country, F/64, I, 4: *20–21*; 11/69, VI, 6: *44, 45*; Comstock country, 3/70, VII, 2: 11+ *(12–17)*; ghost towns, 5/70, VII, 3: 9+ *(cov., 2, 9–17)*; Comstock country, 9/70, VII, 5: 34+ *(34–43*; map, *35)*; capturing mustangs in, 9/71, VIII, 5: 13+ *(13–17)*; fort built in, 3/72, IX, 2: 4+ *(4, 5, 6)*; nuclear test sites in, 7/72, IX, 4: *10–11. See also* specific locations and peoples
NEW MEXICO: Spanish religious folk art of, F/65, II, 4: 37+ *(cov., i.f. cov., 37, 40–46)*; Indian ruin in, Sp/65, II, 2: *19*; Su/66, III, 3: Zuñi Indians in, 42+ *(42–55)*, town of, *6–8, 10, 11*, pueblo of, *15*; life in, 2/67, IV, 1: 28+; Spanish grave markers in, 8/67, IV, 3: 59+ *(59–61, 63–64)*, ghost town of, 3/68, V, 2: 38+ *(38, 40, 41, 78–79)*; L. B. Maxwell in, 11/70, VII, 6: *i.b. cov.*, 1/71, VIII, 1: 4+ *(4–9;* map, *9)*; Blue Lake and Taos Indians in, 9/71, VIII, 5: 32+ *(32, 35). See also* specific locations
"NEW MUSEUM FOR THE WEST, A," by John Beyer, 11/69, VI, 6: 34+
"NEZ-PERCES FIRST BOOK," by H. H. Spalding, 9/72, IX, 5: *17*
NICARAGUA, AMERICAN AS PRES. OF, 11/72, IX, 6: 4+ *(4–8)*
NICOLL, BRUCE H., "Mari Sandoz: Nebraska Loner," Sp/65, II, 2: 32+

NICOLLET, JOSEPH, map by, 3/69, VI, 2: *30*
"NIKOLA TESLA'S BOLD ADVENTURE," by Harry L. Goldman, 3/71, VIII, 2: 4+
NOME, ALAS.: gold dust from, 5/69, VI, 3: *i.b. cov.*; 7/69, VI, 4: 20+ *(cov., 20–31*; map, *22)*; Eskimos in, 5/70, VII, 3: *i.b. cov.*, 7/70, VII, 4: 34+ *(34–47)*
"NOME," by William Bronson, 7/69, VI, 4: 20+
NOOTKA SOUND INDIAN, 9/72, IX, 5: *9*
NORTH CASCADES NATIONAL PARK (Wash.), 1/71, VIII, 1: *40*
NORTHWEST COAST: trees in, 5/67, IV, 2: *i.b. cov.*; volcanic mts. of, 3/72, IX, 2: 10+ *(10–15)*; Christianity introduced in, 1/73, X, 1: 28+ *(28–33*; map, *29)*. *See also* Northwest Coast Indians; specific locations and peoples
NORTHWEST COAST INDIANS: 11/68, V, 6: 18+ *(2, 20, 21, 23)*; 5/71, VIII, 3: 18+ *(18–21)*; 7/73, X, 4: 12+ *(2, 12, 15, 16)*. *See also* Eskimos
NORTHWEST MOUNTED POLICE, 1/70, VII, 1: 24+ *(24–29)*
"NO TRADE FOR HEROES," by Owen Ulph, 7/68, V, 4: 13+
"NO USE FOR THE WOMEN," ballad, 3/70, VII, 2: *33*
NUMAGA (Paiute chief), 9/72, IX, 5: *44*
NUNIS, DOYCE B., JR., "Books in Their Sea Chests," Su/65, II, 3: 74+

O

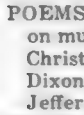
OAKLAND MUSEUM: 9/69, VI, 5: *i.b. cov.*; 11/69, VI, 6: 34+ *(34–35, 37–39)*
OAKLEY, ANNIE (Mrs. Frank Butler), 7/70, VII, 4: *8*
OATES, STEPHEN B.: "Los Diablos Tejanos!" Su/65, II, 3: 41+; "The Hard Luck Story of the Snively Expedition," 8/67, IV, 3: 52+; "Boom Oil!" 1/68, V, 1: 11+; ed., "Let Us Attack the Enemy and Give Them Hell!" 5/68, V, 3: 26+; "To Wash This Land in Blood," 7/69, VI, 4: 36+, 11/69, VI, 6: 24+
"OBLIQUE VIEW OF THE PRESERVED RECORD, AN," by Robert A. Weinstein, 3/69, VI, 2: 36
"OFF TO THE PLAINS," by Paul Hogarth, 11/68, V, 6: 4+
OGDEN, PETER SKENE, 9/72, IX, 5: *5*; 5/73, X, 3: 42+ *(42)*
OGDEN'S HOLE (Ogden Valley), Utah, 5/73, X, 3: *46*
OGLALA, S. DAK., CHURCH AT, 3/69, VI, 2: 15+ *(15–18)*
OIL: in Oklahoma, 1/68, V, 1: 11+ *(11–13, 15)*; map, proposed Alas. pipeline, 7/72, IX, 4: *33*
OKLAHOMA: preparing for land run, Su/64, I, 3: *41*; land run, F/66, III, 4: 4+ *(5–15*; map, *5)*; trip in covered wagon, 8/67, IV, 3: 50+; oil boom in, 1/68, V, 1: 11+ *(11–13, 15)*; "Pretty Boy" Floyd in, 1/70, VII, 1: 38+ *(38, 40–41)*. *See also* Fort Sill; other specific locations
"OKLAHOMA ROBIN HOOD, THE," by Kent L. Steckmesser, 1/70, VII, 1: 38+
"OLD GABE OF HER MAJESTY'S ENGLISH LIFE GUARDS," by Mildred Goosman, 11/69, VI, 6: 14+
"OLD TIME FOURTH OF JULY, AN," 7/68, V, 4: 37+
OLIVA, LEO E., "Our Frontier Heritage and the Environment," 1/72, IX, 1: 44+
OLMSTEAD, ROY, 11/72, IX, 6: *29, 33*
OLMSTED, ROGER R.: "The Master Mariners' Regatta," Su/64, I, 3: insert facing 24+; "The First Cable Car," F/65, II, 4: 14+; "Shipwrecked!" F/66, III, 4: 42+; "Epic on Glass," 2/67, IV, 1: 10+; "Image Makers of the Colorado Canyons," 5/67, IV, 2: 28+; "In San Francisco and the Mines, 1851–1856," 8/67, IV, 3: 40+; "The Bear of the North," 11/67, IV, 4: 55+; "San Francisco and the Vigilante Style," 1/70, VII, 1: 6+, 3/70, VII, 2: 20+; "A First for Law and Order," 1/70, VII, 1: 11+
OLSON, JAMES C., "The 'Lasting Peace' of Fort Laramie," W/65, II, 1: 46+
OLSON, SIGURD, "Stream of the Past," 3/69, VI, 2: 28+
OLYMPIC NATIONAL PARK (Wash.): 9/69, VI, 5: *45*; 9/73, X, 5: 30+ *(30, 32, 33)*
OLYMPIC PENINSULA (Wash.), rain forest in, 11/70, VII, 6: *20*
"OLYMPIC RAIN FOREST, THE," by Bette Roda Anderson, 9/73, X, 5: 30+
OMAHA INDIANS, F/66, III, 4: 31+ *(32)*; 1/72, IX, 1: *29*
OMAHA, NEB.: battle for capitol in, 7/69, VI, 4: 10+ *(10–11)*; arrival of steamboat in, 9/70, VII, 5: *11*
O'MALLEY, D. J., poem "A Busted Cowboy's Christmas" by, 11/67, IV, 4: 78+ (photo of, *79*)
OMOHONDRO, TEXAS JACK, F/66, III, 4: *60*
ONANDAGA INDIAN VILLAGE, Sp/65, II, 2: *23*
"ON THE FLOOD TIDE TO FORTUNE," by Thomas Emerson Ripley, 9/68, V, 5: 25+
"ON THE GOLD RUSH TRAIL" (fourth of July), by J. S. Holliday, 7/68, V, 4: 38
"ON THE RAISING OF OSTRICHES FOR LITTLE FUN AND LESS PROFIT," by Joseph Fabry and Max Knight, 7/70, VII, 4: 22+
"ON THE TRAIL OF THE GRIZZLY," by Sam Wright, 11/70, VII, 6: 32+
"ON THE WRITING OF HISTORY," by Wallace Stegner, F/65, II, 4: 6+
101 RANCH WILD WEST SHOW, 5/72, IX, 3: 42+ *(43–47)*
OPERA: Spanish adv. for, Su/66, III, 3: *i.b. cov.*; in West, 11/70, VII, 6: 10+ *(2, 10, 12–17)*; house in Santa Fe, 7/72, IX, 4: *7*
OPPENHEIMER, EVELYN, biog. by, F/65, II, 4: 47+
ORCHARD, HARRY, W/65, II, 1: 12+ *(16)*
ORD, BRIG. GEN. EDWARD O. C., 1/69, VI, 1: *10*
OREGON: 3/72, IX, 2: barbary coast in, 16+ *(17, 18)*, towns in, *20–24*, lake regions in, *14, 25, 26*; trees in, 11/70, VII, 6: *21*. *See also* specific locations
OREGON TRAIL: 11/68, V, 6: 42+ *(45–46)*; trip on, 9/70, VII, 5: 12+ *(12*; map, *16)*; 9/72, IX, 5: *31*
ORMSBY, MAJ. WILLIAM, 9/72, IX, 5: 42+ *(44*; home of, *43)*
OSTRICH FARMING: 5/70, VII, 3: *i.b. cov.*; 7/70, VII, 4: 22+ *(22–26)*
O'SULLIVAN, TIMOTHY H., photos by: 5/67, IV, 2: *30–32*; 5/72, IX, 3: *6*
OTO INDIANS, 1/72, IX, 1: *18, 23, 27*
"OUR FRONTIER HERITAGE AND THE ENVIRONMENT," by Leo E. Oliva, 1/72, IX, 1: 44+
OUR LADY OF THE SIOUX CATHOLIC CHURCH, Oglala, S. Dak., 3/69, VI, 2: *15–18*
OUTLAWS. *See* Crooks; Gunfighters and gunfights
"OUT OF THE BREAD, INTO THE CHIPS, AND BACK AGAIN—AND NOT EVEN A DUST OF THE HANDS!" by Nyle H. Miller, 3/69, VI, 2: 44+
"OUT OF WORK," by Fred K. Klebingat, Sp/66, III, 2: 54+
"OUT OUR WAY," crtns by J. R. Williams, 5/70, VII, 3: *19–25*
"OUT WEST IN A PALACE CAR," by Richard Reinhardt, 11/67, IV, 4: 26+
"OUT WEST WITH THE ROWDY BRAKEMAN," intro. by Richard Reinhardt, 5/70, VII, 3: 29+

P

PABLO, MICHEL, 7/72, IX, 4: *14*
PACIFIC NORTHWEST. *See* Northwest Coast
"PACKING, IN THE MOUNTAINS OF CALIFORNIA," Su/65, II, 3: 92+
PACKING TRADE, Su/65, II, 3: 92+ *(92–95)*. *See also* Horses; Saddles; Saddlebags
PAHER, STANLEY W., "Taken by the Wind," 5/70, VII, 3: 9+
PAINTED DESERT (Ariz.), petroglyphs in, 9/70, VII, 5: *18–19*
"PAINTER IN MENDOCINO, A," by Fred B. Rogers, 9/68, V, 5: 36+
PAIUTE INDIANS, 9/72, IX, 5: 42+ *(42–43, 45–47)*
PANCHO VILLA: Sp/66, III, 2: 16+ (map, *16)*; 5/73, X, 3: *34*
PARADISE MOUNTAIN (Alas.), 11/70, VII, 6: *30*
PARKER, JOAN, "William Jennings Bryan Meets the Twentieth Century," 1/68, V, 1: 16+
PARKER, MARJORIE CLUM, "John P. Clum," 1/72, IX, 1: 32+; "Diary of a Revolution," 1/73, X, 1: 4+
PARKER, SAMUEL, 1/73, X, 1: *29*
PARKER, WATSON, "Moods, Memories and Mirages," F/64, I, 4: 58+
PARKMAN, FRANCIS, F/64, I, 4: *6*
PARVIN, ROBERT C., AND HIS STEAM PLOW, 5/67, IV, 2: 63+
PATTISON, WILLIAM D., "The Photographs of A. J. Russell," 5/69, VI, 3: 20+
PAULHAN, LOUIS, AND AIRCRAFT, 7/71, VIII, 4: *10–11*
PAWNEE INDIANS: 11/68, V, 6: *8–10*; 1/72 IX, 1: *20, 24, 25*
PEABODY, HENRY C., 5/67, IV, 2: photo of, *31*; photos by, *34–35*
PEACE RIVER (Can.), frontier of, 1/68, V, 1: 4+ *(5, 6, 8–10, 74*; map, *7)*
PEALE, CHARLES WILLSON, pntng by, Su/66, III, 3: *68*
"PECOS BILL." *See* Shafter, Maj. Gen. William R.
" 'PECOS BILL' ON THE TEXAS FRONTIER," by Robert M. Utley, 1/69, VI, 1: 4+
PENNELL, JOSEPH J., 11/68, V, 6: 29+ (photo by, *30–31)*
PENNSYLVANIA (battleship), 7/71, VIII, 4: *15*
"PENNY-AUCTION REBELLION, THE," by John L. Shover, F/65, II, 4: 64+
PEOPLE'S PARK CONFLICT (Berkeley, Calif.), 1/70, VII, 1: 42+ *(42–47)*
"PEOPLE WHO HAVE VANISHED, THE," by Donald Pike, photos by David Muench, 11/73, X, 6: 40+
PERSHING, GEN. JOHN J., Sp/66, III, 2: 16+ *(18–19, 23*; map, *16)*
PESKELECHACO (Republican Pawnee), 1/72, IX, 1: *cov.*
PESQUEIRA, DON IGNACIO, 5/71, VIII, 3: *8*
PETALESHARRO (Pawnee Loup), 1/72, IX, 1: *25, 31*
"PETER SKENE OGDEN: FUR TRADER EXTRAORDINAIRE," by Clarence P. Socwell, 5/73, X, 3: 42+
PETERSON, WALTER F., ed., "Christmas on the Plains," F/64, I, 4: 53+
PETROGLYPHS AND PICTOGRAPHS: 3/68, V, 2: *5*; 9/70, VII, 5: *18–19*; 7/71, VIII, 4: 4+ *(4–8)*; 9/71, VIII, 5: 18+ *(18–19, 21–22)*. *See also* Anasazi, the; Petroglyphs and pictographs
PFEIFFER, JOE, F/65, II, 4: 18+ *(18–21)*
PHOENIX, ARIZ., 7/72, IX, 4: *6–7*
PHOENIX, JOHN, "At San Diego" (fourth of July), 7/68, V, 4: 43+
PHOTOGRAPHERS, 5/67, IV, 2: 28+ *(2, i.b. cov.)*. *See also* Daguerreotypes; Stereoscopes; specific photographers' names
"PHOTOGRAPHS OF A. J. RUSSELL, THE," by William D. Pattison, 5/69, VI, 3: 20+
PICKERING, GOV. WILLIAM, lttr by, 5/71, VIII, 3: *24*
PICKETT, WILLIAM: 7/71, VIII, 4: *47*; 5/72, IX, 3: 42+ *(43, 45)*
PICO, ANDRÉS, 3/69, VI, 2: *40*
PICO, DON PÍO, 3/69, VI, 2: *41*
PICTOGRAPHS. *See* Petroglyphs and pictographs
PIKE, DONALD G.: "Four Surveyors Challenge the Rocky Mountain West," 5/72, IX, 3: 4+; "Reconnoitering the Barrier," 9/72, IX, 5: 28+; "The People Who Have Vanished," 11/73, X, 6: 40+
PIKE, ZEBULON M., Su/66, III, 3: 67+ *(67, 68, 71*; map, *69)*
"PILGRIM'S PRIDE," by T. H. Watkins, 9/69, VI, 5: 49+
PINE RIDGE, S. DAK., 7/69, VI, 4: *45*
PINTA (ship), Sp/65, II, 2: *65*
PITTSBURGH, PA., RAILROAD STRIKE IN, 3/69, VI, 2: *47*
PLACERVILLE, CALIF., 5/69, VI, 3: *11*
PLAINS: F/64, I, 4: 53+; life on high, F/66, III, 4: 16+; visit to, 11/68, V, 6: 4+ *(4, 6–10, 12–13, 15–17)*. *See also* specific locations
"PLAINS INDIAN PAINTING," by John C. Ewers, 3/68, V, 2: 4+
PLAINS INDIANS: encampment, F/64, I, 4: *41*; at Fort Sill, W/66, III, 1: 50+ *(51, 53, 54, 56–61, i.b. cov.)*; horses, Sp/66, III, 1: 4+ *(4–5, 10, 13, 15*; map, horse distribution, *8–9)*; art of, 3/68, V, 2: 4+ *(cov., 2, 4–15, 75)*; 11/68, V, 6: *f.&b. covs., 6–10*; 3/69, VI, 2: *63*; 5/73, X, 3: *40*; 7/73, X, 4: 32+ *(32–37)*. *See also* specific tribes

PLATTE RIVER (Neb.), 11/69, VI, 6: *13*
PLENTY COUPS (Crow Chief), 11/71, VIII, 6: 30+ *(31–35)*
PLOWS, STEAM: Standish's, Sp/66, III, 2: 24+ *(24–27)*; Parvin's, 5/67, IV, 2: 63+ *(63–64)*
POCOCK, ROGER, 1/70, VII, 1: *28*
POEMS: W/65, II, 1: "The Old Adobe Walls," 7, on mustangs, 38; "A Busted Cowboy's Christmas," 11/67, IV, 4: 78+; of Maynard Dixon, 11/69, VI, 6: 43, 44, 46, 47. *See also* Jeffers, Robinson
POINT, NICHOLAS, S. J., 11/67, IV, 4: buffalo hunts, 6+ (pntngs by, *6–7, 10–11*); "Religion and Superstition," 34+ (pntngs by, *34–35, 38–39, 42–43*; drwngs by, *36–37, 40–41*)
POINT LOBOS, CALIF., 11/73, X, 6: *4*
POMEROY, SAMUEL C., 7/71, VIII, 4: photo of, *32*; office of, *33*
POMO INDIANS, map of villages, 9/68, V, 5: *38–39*
PONY EXPRESS, Sp/64, I, 2: *31*
POPULISM, 3/69, VI, 2: 10+ *(11, 43, 47, 48)*
PORT BLAKELY, WASH., ships at, F/65, II, 4: 50+ *(50–51, 53–63*; map, *55)*
PORTER, ELIOT, photos for "The Geography of Hope: Baja California," 1/68, V, 1: *cov., 41, 43, 45, 47, 48*
PORTER, WILLARD H., "The American Rodeo," 7/71, VIII, 4: 40+
PORTLAND (steamship): Sp/65, II, 2: *66–67*; 1/69, VI, 1: *45*
PORTLAND, ORE.: 3/72, IX, 2: *24*, barbary coast in, 16+ *(17–18)*; flood, 9/73, X, 5: *2*
"PORTRAIT OF A COMMUNITY," by Rex E. Gerald, Su/66, III, 3: 38+
PORTRAITS FOR A WESTERN ALBUM: I, 11/67, IV, 4: 78+; II, 1/68, V, 1: 16+; III, 3/68, V, 2: 36+; IV, 7/68, V, 4: 30+; V, 9/68, V, 5: 34+; VI, 1/69, VI, 1: 26+; VII, 3/69, VI, 2: 44+; VIII, 11/69, VI, 6: 23+; IX, 7/70, VII, 4: 20+
PORT TOWNSEND, WASH., VICTOR SMITH IN, 5/71, VIII, 3: 22+ *(23*; map, *22–23)*
"POVERTY, AFFLUENCE, AND CULTURE," by Peter Farb, 11/68, V, 6: 18+
POWELL, JOHN WESLEY: Expedition, 5/67, IV, 2: *30–32*; 5/72, IX, 3: 4+ *(7)*
POWELL, PETER J., "The Enduring Beauty of Cheyenne Art," 7/73, X, 4: 4+
PRALL, ELIAS HUSTON, 9/68, V, 5: 34+ *(34)*
PRALL, ELIZABETH, 9/68, V, 5: *34*
PRALL, IVAN E., "Letter from a Frontier Fort," 9/68, V, 5: 34+
PRIMOFF, JOANNE SHATRAW, drwngs by, 11/69 VI, 6: *29, 33*
"PRINCESS ANGELINE," by Murray Morgan, 7/68, V, 4: 30+
PROMONTORY, UTAH, "Last Spike" ceremony: 2/67, IV, 1: *20, 22–23*; 5/69, VI, 3: *21*
"PROSPECTORS, PROFITS AND PREJUDICE," by Ted C. Hinckley, Sp/65, II, 2: 58+
PUEBLO BONITO, Indian ruins (N. Mex.), Sp/65, II, 2: *19*
PUEBLO, COLO., 9/73, X, 5: *44*; newspaper of, *47*
PUEBLO OF ACOMA (N. Mex.), church of, Su/66, III, 3: *15*
PUEBLOS. *See also* Taos Indians, pueblo
PUEBLO SANTA CLARA (N. Mex.), church of, F/65, II, 4: *i.b. cov.*
PUGET SOUND (Wash.): lumber ships at, F/65, II, 4: 50+ *(50–51, 53–63*; map, *55)*; Victor Smith in, 5/71, VIII, 3: 22+ *(23*; map, *22–23)*; rum smuggling on, 11/72, IX, 6: 28+ *(28–33)*. *See also* Port Townsend; Tacoma
"PUGET SOUND'S WAR WITHIN A WAR," by Ivan Doig, 5/71, VIII, 3: 22+
"PUG-NOSED LIL AND THE GIRL WITH THE BLUE VELVET BAND," by Austin and Alta Fife, 3/70, VII, 2: 32+
"PUG-NOSED LIL," ballad by Robert H. Fletcher, 3/70, VII, 2: *35*
PYLE, ROBERT M., "Can We Save Our Wild Places from Our 'Civilized' Public?" 3/72, IX, 2: 36+
PYRAMID LAKE (Nev.), 9/72, IX, 5: *42*

QUANTRELL, WILLIAM CLARKE, 3/73, X, 2: 12+ *(14, 15)*
QUEEN (ship), 1/69, VI, 1: *48*
QUEEN CHARLOTTE ISLANDS. *See* Anthony I.
"QUICK AND THE DEAD, THE," 1/70, VII, 1: 36+
QUINN, ROBERT M., "Spanish Colonial Style," Su/66, III, 3: 56+
QUINTERO, JOSÉ A., 1/72, IX, 1: 38+ *(40)*



"RAILROAD DAYS," by Mrs. Hugh Brown, 11/68, V, 6: 24+
RAILROADS: Su/64, I, 3: shooting buffalo on line, *52*; building of, *56, 57*; in Alaska, Sp/65, II, 2: *30*; transcontinental, 2/67, IV, 1: 6+ *(20, 22–23)*; 11/67, IV, 4: trip on Pullman hotel car, 26+, *(26, 28–32)*; automatic buffet on, 26+; 3/68, V, 2: map, land held in Calif., *26*, map, landowners, San Joaquin Valley, *27*, in Tonopah, Nev., 11/68, V, 6: 24+ *(24–28)*; Pittsburgh strike, 3/69, VI, 2: *47*; 5/69, VI, 3: anniversary of transcontinental, 4+ *(4–5)*, financing and planning the transcontinental, 6+ *(6–9, 11–12, 29, 31)*, construction of, 13+ *(13–19)*, 20+ *(21–23)*, town, 24+ *(24–28)*; brakemen, 5/70, VII, 3: 29+ (29, 30, 32–37); engineer of, 5/71, VIII, 3: 28+ *(28, 30–33)*; 5/73, X, 3: Arabian, *37*, transcontinental, *36*. *See also* Central Pacific Railroad; Great Northern Railway; Leavenworth, Lawrence and Galveston Railroad; Locomotives; Santa Fe De Luxe Railway; Southern Pacific Railroad; White Pass and Yukon Railway
RAIN FORESTS. *See* Olympic National Park; Olympic Peninsula
RAINBOW BRIDGE NATIONAL MONUMENT (Utah), F/64, I, 4: *24*
RAINIER, MOUNT. *See* Mount Rainier Nat'l Pk.
RAJALA, ED, Su/65, II, 3: *37*
RAJALA, MARIE, Su/65, II, 3: *36, 37*
RANCHES, RANCHING. *See* Cattle; Cowboys
RANCHOS DE TAOS (N. Mex.). *See* Taos Indians
RANSOM, JAY ELLIS, "The Big Horn Medicine Wheel," 3/71, VIII, 2: 16+
RAWHIDE, NEV.: 5/70, VII, 3: *9*; 1/73, X, 1: *42–47*
"RAWHIDE PAYS ITS RESPECTS," by Guy Mayo, 1/73, X, 1: 40+
"RAWLINS: PROFILE OF A RAILROAD TOWN," by Helena Huntington Smith, 5/69, VI, 3: 24+
RAWLINS, WYO., 5/69, VI, 3: 24+ *(24–27)*
READ, BEAUMONT, tune to ballad by, 2/67, IV, 1: *86*
"REBELLIOUS HORSE CONQUERED, THE," by John I. White, 3/70, VII, 2: 18+
RECLAMATION: for Imperial Valley, W/66, III, 1: 34+ *(34–35, 41, 42, 47*; map, *36)*; for San Joaquin Valley, 3/68, V, 2: 24+ (maps, *26, 27)*; for Boulder Dam, 3/69, VII, 4: 5+ *(7)*; in Southwest, 1/70, VII, 1: 14+; 7/70, VII, 4: 27+ *(28, 29, 33)*. *See also* Colorado R.; Water
"RECLAMATION," by Paul S. Taylor, 7/70, VII, 4: 27+
"RECONNOITERING THE BARRIER," by Donald G. Pike, 9/72, IX, 5: 28+
RECTOR, JAMES, 1/70, VII, 1: *45*
"RED CARPET FOR A ROMANOFF," by John I. White, 1/72, IX, 1: 4+
RED CLOUD (Sioux chief): F/64, I, 4: *42*; W/65, II, 1: *51*
"RED MEN OF THE PLAINS, 1500–1870," by Francis Haines, 7/73, X, 4: 32+
RED OWL, AMOS (Brulé Sioux), 11/71, VIII, 6: *33*
REDONDO BEACH, CALIF., 1/69, VI, 1: *40*
REDWOOD NATIONAL PARK, 9/69, VI, 5: 55+ *(55, 61, 63, 72)*
REDWOODS. *See* Coast redwoods; Giant sequoias; Humboldt Redwoods State Park; Redwood National Park; Sierra Nevada, redwoods in
"REGULAR ARMY, OH, THE!" song, 2/67, IV, 1: 89
REINDEER: drives in Alas., 11/67, IV, 4: *58*; map, *58*; 7/70, VII, 4: *37*
REINHARDT, RICHARD: "Tapeworm Tickets and Shoulder Strikers," F/66, III, 4: 34+; "The Case of the Hard-Nosed Conservationists," 2/67, IV, 1: 52+; "Out West in a Palace Car," 11/67, IV, 4: 26+; "At Santa Cruz" (fourth of July), 7/68, V, 4: 40+; intro., "Out West with the Rowdy Brakeman," 5/70, VII, 3: 29+; "The Short, Happy History of the State of Jefferson," 5/72, IX, 3: 36+
RELIGION: Indian star worship, W/65, II, 1: 22+; religious women's community, Su/65, II, 3: 65+; Santos, F/65, II, 4: 37+ *(cov., i.f. cov., 37, 40–46)*; Indian and superstition, 11/67, IV, 4: 34+ *(34–43)*; Indian and Catholic Church, 3/69, VI, 2: 15+ *(15–18)*; Indian Messianic Movement, 7/69, VI, 4: 42+ *(42, 47)*; Christianity introduced to Northwest Coast, 1/73, X, 1: 28+ *(28–33*; map, *29)*. *See also* Churches and cathedrals; Missionaries; Missions; Mormons; Morrisites
"RELIGION AND SUPERSTITION," by Nicholas Point, S.J., trans. by Joseph P. Donnelly, S.J., 11/67, IV, 4: 34+
REMINGTON, FREDERIC: pntng by, W/65, II, 1: *cov.*; pntng by, Su/66, III, 3: *27, 67*; 1/69, VI, 1: sktchs by, *4, 13*; pntng by, *7*; sktch by, 3/71, VIII, 2: *13*; 3/72, IX, 2: 27, 28+ (drwngs by, *cov., 27, 34, 35*; photo of, *32*); "A Gallery of Horses," 5/72, IX, 3: 32+ (sktchs by, *32–35)*; pntng by, 7/73, X, 4: *22, 44*; pntng by, 11/73, X, 6: *21*
RENO (locomotive), 1/71, VIII, 1: *35*
RENO, NEV.: 7/70, VII, 4: *i.b. cov.*; 9/70, VII, 5: *36, 37*
"REQUIEM FOR THE FEDERATION," by T. H. Watkins, W/66, III, 1: 4+
"REVOLOIDAL SPINDLE AND THE WONDROUS AVITOR, THE," by T. H. Watkins, 2/67, IV, 1: 24+
REYES, GEN. BERNARDO, 1/73, X, 1: *8*
RICHARDSON, SID W., W/65, II, 1: *56*
RICHMOND, ROBERT W.: "Kansas Through a Camera in 1867," Su/65, II, 3: 51+; "Letter from Wise County, Texas," 3/72, IX, 2: 42+
RIDES AT THE DOOR (Blackfoot), Sp/65, II, 2: *26*
RIDGE, MARTIN, "Why They Went West," Su/64, I, 3: 40+
RIGHTOR, N., map by, 5/68, V, 3: *2*
RINDISBACHER, PETER, drwng by, 11/67, IV, 4: *9*
"RINGO," by Jack Burrows, 1/70, VII, 1: 17+
RINGO (Ringgo, Ringgold), Johnny, 1/70, VII, 1: 17+
RIO GRANDE RIVER, 9/73, X, 5: *40, 42*
RIPLEY, THOMAS EMERSON: "Shakespeare in the Logging Camp," 5/67, IV, 2: 12+; "On the Flood Tide to Fortune," 9/68, V, 5: 25+
"RISE AND FALL OF ALEC SWAN, THE," by Helena Huntington Smith, 8/67, IV, 3: 21+
RITTENHOUSE, JACK D., "Santa Fe Profile," 9/71, VIII, 5: 42+
"RIVER RUN," by François Leydet, 5/67, IV, 2: 41+
"ROBERT T. HILL AND THE BIG BEND," by Ronnie C. Tyler, 9/73, X, 5: 36+
ROBERTS, GARY L.: "In Pursuit of Duty," 9/70, VII, 5: 26+; "The West's Gunmen," 1/71, VIII, 1: 10+; 3/71, VIII, 2: 18+; "Message from Black Kettle," 5/72, IX, 3: 20+
ROBINSON, CECIL: "Spring Water with a Taste of the Land," Su/66, III, 3: 6+; "Legend of Destiny," 11/67, IV, 4: 16+; "Flag of Illusion," 5/68, V, 3: 10+
ROBINSON, DOC, 5/72, IX, 3: *17*
ROBINSON, WILLIAM HEDGES, JR., "Mark Twain: Senatorial Secretary," 1/73, X, 1: 16+
ROCKEFELLER, WILLIAM G., 11/71, VIII, 6: *4*
ROCKY MOUNTAIN NATIONAL PARK (Colo.), 9/69, VI, 5: *41*. *See also* Long's Peak
ROCKY MOUNTAINS: Canadian, 7/71, VIII, 4: *24–27*; early exploration of, 9/72, IX, 5: 28+ *(28–29, 31, 32)*; nature in, 3/73, X, 2: 24+ *(24–31)*. *See also* Rocky Mountain Nat'l Park
RODEOS, 7/71, VIII, 4: 40+ *(cov., 40–47)*
RODGERS, JIMMIE, 11/68, V, 6: *32, 35, 37*
"RODILLA TOWERS, THE," by V. P. Chernik, 1/72, IX, 1: 10+
ROE, FRANCES, Sp/66, III, 2: *63*
ROGERS, FRED B., "A Painter in Mendocino," 9/68, V, 5: 36+
ROGERS, WILL, 11/68, V, 6: *37*
ROJAS, ARNOLD R., "The Vaquero," Sp/64, I, 2: 46+
ROMERO, QUIRNO, 9/71, VIII, 5: *37*
ROOSEVELT, PRES. THEODORE, 11/68, V, 6: *47*
ROOT, JOHN WELLBORN, archi. of, 9/68, V, 5: *2, 6–7, 9*
ROSEBUD (steamboat), 9/70, VII, 5: *11*
ROSS, ALEXANDER, 9/72, IX, 5: *5*
ROSSI, PAUL A., "The Western Stock Saddle," Su/66, III, 3: 22+

ROSS'S HOLE, 11/73, X, 6: *22–23*
ROUNDS, GLEN, sktchs by: 3/69, VI, 3: *44–48*; 3/70, VII, 2: *28–30*; 9/70, VII, 5: *44–47*
"RUMRUNNERS ON PUGET SOUND," by Capt. A. L. Lonsdale, 11/72, IX, 6: 28+
RUNDELL, WALTER, JR., "Steinbeck's Image of the West," Sp/64, I, 2: 4+
RUNTE, ALFRED, " 'Worthless Lands'—Our National Parks," 5/73, X, 3: 4+
"RUSH TO THE YUKON," by William Bronson, Sp/65, II, 2: 66+
"RUSHING FOR LAND: OKLAHOMA 1889," by W. Eugene Hollon, F/66, III, 4: 4+
RUSSELL, A. J.: 2/67, IV, 1: 10+ (photos by, *10–23*); 5/69, VI, 3: 20+ (photos by, *20–23, 25*); photo by, 7/69, VI, 4: *11*
RUSSELL, CHARLES M.: drwngs by, W/65, II, 1: *i.b. cov.*, 11/68, V, 6: *i.b. cov.*; 3/69, VI, 2: 4+ (wax sculps. by, *f.&b. cov., 4, 8*); drwngs by, *6–9*; 5/69, VI, 3: 40+ (drwngs by, *41–43*); drwngs by, 3/70, VIII, 2: *18, 19*, 11/70, VII 6: *i.b. cov.*, 1/71, VIII, 1: *12–13*, 3/71, VIII, 2: *10–12, 15, 22*; pntng by, 11/73, X, 6: *22–23*
RUSSELL, DON: "Cody, Kings, and Coronets," 7/70, VII, 4: 4+; 7/73, X, 4: 42+
RUSSIAN: cathedral and bldgs in Sitka, Alas., Sp/65, II, 2: *53, 54, 57, 65*; Cossacks in Buffalo Bill's Wild West Show, 7/70, VII, 4: *10*; duke's hunting party, 1/72, IX, 1: 4+ *(4, 7–8)*

S

SACKS, B., "Sylvester Mowry," Su/64, I, 3: 14+
SACRAMENTO, CALIF., 3/73, X, 2: *19*
SADDLEBAGS: inflatable, 5/71, VIII, 3: *17*; Cheyenne, 7/73, X, 4: *10*. *See also* Saddles
SADDLES: western stock, Su/66, III, 3: 22+ *(22–23)*; aparejos as, 1/69, VI, 1: 28+ *(28–32)*. *See also* Saddlebags
ST. ANDREWS EPISCOPAL CHURCH (Atlantic City, Wyo.), F/64, I, 4: *30*
ST. FRANCIS CHURCH (Taos, N. Mex.), 3/73, X, 2: *i.b. cov.*
ST. HELENS, MOUNT (Wash.), 3/72, IX, 2: *12*
ST. JAMES (ship), life aboard, 3/70, VII, 2: 38+ *(39–47)*
ST. JOSEPH, MO., Su/64, I, 3: *44*
ST. LOUIS, MO.: W/64, I, 1: 52+ *(54, 55)*; 9/70, VII, 5: *7*; 5/73, X, 3: *2*
ST. MICHAEL'S RUSSIAN ORTHODOX CATHEDRAL (Sitka, Alas.), Sp/65, II, 2: *53, 57, 65*
SALISH-FLATHEAD INDIANS, 11/73, X, 6: *22–23*
SALMON RIVER PRIMITIVE AREA (Calif.), 1/71, VIII, 1: *46*
SALT LAKE (Utah): Great Basin, Sp/64, I, 2: *54–55, 59*, map, *58*; Valley, 2/67, IV, 1: *20–21*; salt flats, 11/73, X, 6: *24*
SALT LAKE CITY, UTAH, opera house in, 11/70, VII, 6: *15*. *See also* Mormons
SALT RIVER VALLEY (Ariz.), 7/70, VII, 4: *33*
"SAM BASS AND THE MYTH MACHINE," by Helena Huntington Smith, 1/70, VII, 1: 31+
SAMUEL, WILLIAM M. G., pntng by, 5/68, V, 3: *47*
"SANCTIFICATIONISTS OF BELTON, THE," by Eleanor James, Su/65, II, 3: 65+
SAND DUNES, 5/73, X, 3: *i.b. cov.* *See also* Deserts; Great Sand Dunes Nat'l Monument; Nebraska, sandhills
SAN DIEGO, CALIF.: early, F/66, III, 4: *20, 22–23*; fourth of July in, 7/68, V, 4: 43+ *(43)*; real estate boom in area near, 11/72, IX, 6: 10+ *(12–18)*. *See also* Coronado Island
"SAND FLEAS AND SALAD DAYS," by Bill Grimstad, Sp/66, III, 2: 36+
"SAN FRANCISCO AND THE VIGILANTE STYLE," by Roger Olmsted, 1/70, VII, 1: 6+; 3/70, VII, 2: 20+
SAN FRANCISCO, CALIF.: stock market, W/65, II, 1: *33*; Seal Rocks and Cliff House, Sp/65, II, 2: *i.b. cov.*; map, 8/67, IV, 3: *40*; Golden Gate entrance to Bay, 11/67, IV, 4: *14–15*; daguerreos. of, 8/67, IV, 3: *33–43, 46–49*; map, *40*; 9/68, V, 5: archi. designs for, *10, 13, 15*, present day, *11–12*; drinking in, 1/69, VI, 1: 26+ *(27)*; celebration of transcontinental railroad in, 5/69, VI, 3: *31*; 1/70, VII, 1: *6, 9*; 3/70, VII, 2: *27*; 11/70, VII, 6: opera house, *16*, marina, *23*, Bay, *24–25*; 3/73, X, 2: *19–21*. *See also* Cable cars; Master Mariners' Regatta; San Francisco Presidio; Vigilance committees
SAN FRANCISCO PRESIDIO: Sp/66, III, 2: *64*; 9/71, VIII, 6: *39*
SANGRE DE CRISTO MOUNTAINS (Colo.), 3/73, X, 2: *cov.*
SAN JACINTO, BATTLE OF, 5/68, V, 3: 5; 26+ *(cov., 26, 31, 33)*
SAN JOAQUIN RIVER, CALIF., 1/71, VIII, 1: *22, 28*
SAN JOAQUIN VALLEY, CALIF.: map, landholders, 3/68, V, 2: *27*; 5/70, VII, 3: 4+
SAN JUAN MOUNTAINS (Colo.), 9/71, VIII, 5: *32*
SAN JUAN RIVER (Utah), F/64, I, 4: *16–17, 23*
SAN MIGUEL MISSION (Santa Fe, N. Mex.), 9/71, VIII, 5: *47*
SAN MIGUEL RIVER (Colo.), camp on, 5/71, VIII, 3: *40*
SAN PEDRO, CALIF., harbor, 1/69, VI, 1: insert facing 32+ *(insert facing 32–37, 39, 42–43; maps, insert facing 33, 36)*
SANTA ANNA, ANTONIO LOPEZ DE: Su/65, II, 3: *44*; 5/68, V, 3: *4, 33*; and Mexican War, 50+ (photo of, *52*; army of, *31, 56, 58–60, 62–63*
SANTA CATALINA ISLAND, CALIF., proposed Apache reservation on, 1/73, X, 1: 34+ *(34, 37, 39)*
SANTA CRUZ, CALIF. (fourth of July at), 7/68, V, 4: 40+ *(40)*
SANTA CRUZ ISLAND, CALIF., 11/70, VII, 6: *27*
SANTA FE, N. MEX., 9/71, VIII, 5: 42+ *(42, 45–47*; maps, *43, 44)*
"SANTA FE PROFILE," by Jack D. Rittenhouse, 9/71, VIII, 5: 42+
SANTA FE RAILROAD, Su/65, II, 3: 14+ *(13, 15–18)*
"SANTA FE'S INEFFABLE DE LUXE," by Lucius Beebe, Su/65, II, 3: 14+
SANTA MONICA, CALIF., "Long Wharf" for railroad at, 1/69, VI, 1: *38–39*
"SANTOS," by Mitchell A. Wilder, F/65, II, 4: 37+
SATANK. *See* Sitting Bear
SATANTA. *See* White Bear
SAUM, LEWIS O., "Frenchmen, Englishmen, and the Indian," F/64, I, 4: 4+
SCHELLENBERG, JAMES A., "Courthouse Coups d'Etat," 3/73, X, 2: 33+
SCHICK, ROBERT, "Wagons to Chihuahua," Su/66, III, 3: 72+
SCHMIDT, DONALD, photos for "The Last Buffalo Indians," Sp/65, II, 2: *26–31*
SCHMIDT, MAX, and Schmidt Label and Lithograph Co., 3/69, VI, 2: 20+ *(20–25)*
"SCHOOL DAYS," by Milton E. Shatraw, Sp/66, III, 2: 68+
SCHOOLS, country, in Mont., Sp/66, III, 2: 68+ *(69)*
SCHOONERS: Su/64, I, 3: insert facing 24+ *(cov., insert following 24, 25–31*; race course map, *insert following 24)*; steam, F/66, III, 4: *i.b. cov.*; 1/69, VI, 1: *40–41*; 1/71, VIII, 1: *33*. *See also* Boats; Master Mariners' Regatta; Ships; Steam boats; specific schooners
SCHOONOVER, FRANK E., pntng by, 9/72, IX, 5: *4*
SCHREYVOGEL, CHARLES, pntng by, 7/73, X, 4: *43*
"SCIENCE AND ART IN THE SOUTHWEST," by Richard Lillard, 7/72, IX, 4: 4+
SCOTT, WINFIELD, 5/68, V, 3: *64*
"SCREAM FROM THE AMERICAN EAGLE IN DAKOTA, A," by Col. P. Donan, 7/68, V, 4: 45+
"SCULPTOR CYRUS E. DALLIN, WHO KNEW THE HORSE AND KNEW THE INDIAN," by John C. Ewers, 11/69, VI, 6: 22+
SEATTLE, WASH.: arrival of *Portland* in, Sp/65, II, 2: *66–67*; Duwamish Indian in, 7/68, V, 4: 30+ *(31)*; docks, 1/69, VI, 1: *48*; 7/71, VIII, 4: 28+ *(29)*; 9/73, X, 5: *cov.*
SEBRON, HIPPOLYTE, pntng by, 11/73, X, 6: *19*
"SECOND TRAGEDY AT WOUNDED KNEE," by Clyde D. Dollar, 9/73, X, 5: 4+
"SENATOR'S HAPPY THOUGHT, THE," by John E. Baur, 1/73, X, 1: 34+
SEPULVEDA, RAMON, 1/69, VI, 1: *39*
SEQUOIA NATIONAL PARK (Calif.): 7/69, VI, 4: *i.b. cov.*; 9/69, VI, 5: *6, 68–69*; 11/69, VI, 6: *24*; 11/71, VIII, 6: *24*; 3/72, IX, 2: *36*
SEQUOYA (Cherokee), Sp/65, II, 2: *15*
SERVEN, JAMES E., "Guns of the Canadian West," 2/67, IV, 1: 30+
SHAFER, GLADYS, "Eastward Ho," 11/68, V, 6: 42+
SHAFTER, MAJ. GEN. WILLIAM R., 1/69, VI, 1: 4+ *(4, 5*; map by, *8–9)*
"SHAKESPEARE IN THE LOGGING CAMP," by Thomas Emerson Ripley, 5/67, IV, 2: 12+
SHARITARISH (Pawnee), 1/72, IX, 1: *24*
SHARON, WILLIAM, 9/70, VII, 5: 26+ *(29)*
SHASTA, MOUNT (Calif.), 3/72, IX, 2: *13*
SHATRAW, MILTON E.: "School Days," Sp/66, III, 2: 68+; "The Trip to Town," 11/67, IV, 4: 53+; "Thrashin' Time," 7/69, VI, 4: 32+; "Christmas and the Comet," 11/69, VI, 6: 28+
SHAUMONEKUSSE (Oto), 1/72, IX, 1: *27*
SHEEPHERDERS, Sp/64, I, 2: 36+ *(cov., 36, 38–41*; tree drwngs by, *2, 43–45)*
SHERIDAN, MAJ. GEN. PHILIP H.: 1/72, IX, 1: *8*; 3/72, IX, 2: *45*; 7/73, X, 4: *22*
SHERMAN, GEN. WILLIAM T.: 3/72, IX, 2: *44*; 7/73, X, 4: *22*
SHERWOOD, MORGAN, "Staying Afloat in the Patent Office," 5/71, VIII, 3: 16+
SHIDELER, FRANK J., "Custer Country: One Hundred Years of Change," 7/73, X, 4: 25+
SHIPS: novel about, F/64, I, 4: 66+; lumber, at Puget Sound, F/65, II, 4: 50+ *(50–51, 53–63*; map, *55)*; at Sitka, Sp/65, II, 2: *50–51, 55, 65*; life on, Su/65, II, 3: *i.b. cov.*; disasters, F/66, III, 4: 42+ *(42–49, i.b. cov.)*; out of work on, Sp/66, III, 2: 54+ *(54–55)*; steam and clipper, 11/67, IV, 4: *14–15*; Tex. Navy, 5/68, V, 3: *37, 38, 40*; at San Pedro harbor, 1/69, VI, 1: *insert facing 32–33, 34, 35*; life on, 3/70, VII, 2: 38+ *(39–47)*. *See also* Boats; Master Mariners' Regatta; Schooners; Steam boats; specific ships
"SHIPWRECKED!" by Roger Olmsted, F/66, III, 4: 42+
SHOALWATER BAY, WASH., fourth of July at, 7/68, V, 4: 39 *(39)*
"SHORT, HAPPY HISTORY OF THE STATE OF JEFFERSON, THE," by Richard Reinhardt, 5/72, IX, 3: 36+
SHORT, LUKE: 1/71, VIII, 1: *15*; 11/72, IX, 6: *21*
SHOSHONE FALLS (Snake R.), 5/72, IX, 3: *6*
SHOSHONE INDIANS: Sp/66, III, 2: *15*; 11/68, V, 6: 18+
SHOVER, JOHN L., "The Penny-Auction Rebellion," F/65, II, 4: 64+
"SHREDS FROM HENRY WAGNER'S MANTLE," by Archibald Hanna, Jr., W/64, I, 1: 59+
SHUBRICK (ship), 5/71, VIII, 3: *23*
SHULSINGER, STEPHANIE COOPER, "The Mercer Girls," 7/71, VIII, 4: 28+
SIBBALD, JOHN R., "Camp Followers All," Sp/66, III, 2: 56+
"SIEGE AND CONQUEST OF A NATIONAL PARK, THE," by Richard G. Lillard, 1/68, V, 1: 28+
SIERRA CLUB: Hetch Hetchy and, 2/67, IV, 1: 52+ *(91)*; and Wilderness Preservation Movement, 1/71, VIII, 1: 40+ *(40, 42, 44, 46–47)*. *See also* Conservation; Environment; Logging
SIERRA NEVADA: redwoods in, Su/65, II, 3: 58+ *(58–59, 61–64)*; 11/71, VIII, 6: 20+ *(f.&b. covs., 20, 22–29)*
SILVER CITY, NEV., 9/70, VII, 5: *34–35, 43*
SILVER MINING: in Mex., Su/66, IV, 2: *cov., i.f. cov.*; 9/70, VII, 5: 34+ *(34–43)*. *See also* Free Silver Movement; Mining
SIMON, BILLY, tune to ballad, "Border Affair," 3/69, VI, 2: 26+ *(27)*
SIMPSON, GOV. GEORGE, 9/72, IX, 5: *5, 6*
"SINCE LEWIS AND CLARK," by Ted Yates, F/65, II, 4: 22+
SIOUX INDIANS: negotiations at Fort Laramie, W/65, II, 1: 46+ *(46, 50–51)*; pntngs by, 3/68, V, 2: *12, 13, 15*; church, 3/69, VI, 2: 15+ *(15–18)*; Pine Ridge camp, 7/69, VI, 4: *45*; at tribute to unknown soldier, 11/71, VIII, 6: *33*; 3/73, X, 2: *8*; 7/73, X, 4: *35*; probable, 7/73, X, 4: *38–41*; confrontation at Wounded Knee, 9/73, X, 5: 4+ *(4–11)*. *See also* Sitting Bull; Spotted Tail
SITKA, ALAS., Sp/65, II, 2: 49+ *(49–55, 57, 65)*
SITTING BEAR (Kiowa chief): W/66, III, 1: *56*; 3/72, IX, 2: *47*
SITTING (BUFFALO) BULL (Sioux chief): F/64, I, 4: *45*; grave controversy, W/66, III, 1: 72+ *(72*, map, *74)*; pntng by, 3/68, V, 2: *12*
SKAGWAY, ALAS.: Sp/65, II, 2: *68–71*; 1/69, VI, 1: *46*
SKOKOMISH INDIANS, art of, 5/71, VIII, 3: *19*
SLAVERY: John Brown in Kansas, 7/69, VI, 4: 36+ *(36–37)*, 11/69, VI, 6: 24+ *(24)*
SMITH, FAY JACKSON, trans., "Kino on the Arizona Border," Su/66, III, 3: 16+

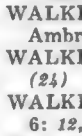
SMITH, HELENA HUNTINGTON: "The Lord of Powder River," Su/64, I, 3: 58+; "The Rise and Fall of Alec Swan," 8/67, IV, 3: 21+; "Rawlins: Profile of a Railroad Town," 5/69, VI, 3: 24+; "Sam Bass and the Myth Machine," 1/70, VII, 1: 31+
SMITH, JOSEPH, 9/68, V, 5: 20+ *(21–24)*
SMITH, "SOAPY" (Jefferson Randolph), Sp/65, II, 2: *71*
SMITH, VICTOR, 5/71, VIII, 3: 22+
SMUGGLING, RUM, 11/72, IX, 6: 28+ *(28–33; map, 28)*
SNAKE INDIANS: 11/69, VI, 6: *10*; 7/73, X, 4: *35*
SNIVELY EXPEDITION, 8/67, IV, 3: 52+ (map, *54–55)*
SNOW, V. DOUGLAS: drwngs by, W/64, I, 1: *45–48, 50–51*, F/64, I, 4: *32–34, 37*; pntng by, Sp/66, III, 2: *f.&b. covs.*
"SOCKEYE, CLING, AND THE GOLDEN STATE," by Ruth Teiser, 3/69, VI, 2: 20+
SOCWELL, CLARENCE P., "Peter Skene Ogden: Fur Trader Extraordinaire," 5/73, X, 3: 42+
"SOILED DOVES AND ORNAMENTAL CULTURE," by Ronald L. Davis, 11/67, IV, 4: 19+
"SOLDIERING AT THE END OF THE WORLD," by Odie B. Faulk and Sidney B. Brinckerhoff, Su/66, III, 3: 28+
"SOLIDARITY FOREVER," song by Ralph Chaplin, 1/68, V, 1: 18+ *(18)*
"SOME DISTANT VISION," by Roger G. Kennedy, 3/68, V, 2: 16+
"SONG OF MAN," by Charles L. Camp, 9/70, VII, 5: 18+
SONGS AND BALLADS: "Song to the Morning Star," W/65, II, 1: *23*; "The Farmer Is the Man," F/65, II, 4: 65; F/66, III, 4: 25+; 2/67, IV, 1: 46+ ("Custer's Last Fierce Charge," *47*; "Custer's Last Charge," *48*; "Custer's Last Stand," *49*; "The Dying Scout," *86*; "Custer's Last Fight," *87*; "Custer's Last Charge," *88*; "Valley of Custer," 89; "Regular Army, Oh, The!" 89); 11/67, IV, 4: 78+; "Solidarity Forever," 1/68, V, 1: 18+ *(18)*; "Border Affair," 3/69, VI, 2: 26+ *(27)*; 1/70, VII, 1: "Ringo," 21, "Ballad of Sam Bass," *32–35*, "Ballad of 'Pretty Boy' Floyd," *40–41*; 3/70, VII, 2: women in, 32+ ("No Use for the Women," 33, "Belle Starr, Queen of the Desperadoes," *34*, "Pug-Nosed Lil," 35, "The Girl with the Blue Velvet Band," 36–37; 9/70, VII, 5: 44+ *(44–47*; "Cattle," 47, "Cowboy," 47); "The Fools of '49," 9/73, X, 5: 29. *See also* Country-Western Music; Entertainment; Musicians
"SONG TO THE MORNING STAR," Wichita Indian song, W/65, II, 1: 23
SONNICHSEN, C. L.: "The Wyatt Earp Syndrome," 5/70, VII, 3: 26+; "Instant Millionaire," 11/71, VIII, 6: 4+
SONOMA, CALIF., VITICULTURE IN, 5/73, X, 3: 17+ *(17–23)*
"SOPRANOS AND SIX-GUNS," by Ronald L. Davis, 11/70, VII, 6: 10+
SOULE, WILLIAM S., photos by, W/66, III, 1: *51, 53, 54, 56–63*
SOUTH DAKOTA: gold mining techniques in, 9/71, VIII, 5: 24+; county seat war in, 3/73, X, 2: 33+ *(36)*. *See also* Dakota Territory; specific locations
SOUTHERN PACIFIC RAILROAD: W/66, III, 1: in Imperial Valley, 34+; and Colorado R. flood, *47*; "Long Wharf" at Santa Monica, 1/69, VI, 1: *38–39*
SOUTHWEST: Su/66, III, 3: history of, 4+, Mexicans in, 6+ *(6–8, 10–11, 15)*, Spanish army in, 28+, *(28, 31)*, Spanish mission archi. in, 56+ *(56, 58–66)*; grave markers in, 8/67, IV, 3: 59+ *(59–64)*; novelist's view of, 11/67, IV, 4: 16+; 11/69, VI, 6: pntngs of, *43, 47*, poems about, 43–47; land ownership in, 1/70, VII, 1: 14+; science and art in, 7/72, IX, 4: 4+ *(4–11)*. *See also* Deserts; specific locations and peoples
SPALDING, HENRY H., 1/73, X, 1: *31*
SPALDING, H. H., book by, 9/72, IX, 5: *17*
SPANISH: F/65, II, 4: santos, 37+ *(cov., i.f. cov., 37, 40–46*, church, *i.b. cov.*; Su/66, III, 3: frontier army, 28+ *(28, 29, 33, 35)*, military post, 38+ *(41*; map, *38–39)*, missions, 56+ *(56, 58–66)*, title page, *i.b. cov.*; grave markers, 8/67, IV, 3: 59+ *(59–64)*; Californios, 3/69, VI, 2: 34+ *(34, 35, 37–42)*; exploration of Rockies, 9/72, IX, 5: 28+ *(28–29)*
"SPANISH COLONIAL STYLE," by Robert M. Quinn, Su/66, III, 3: 56+
SPERRY, FANNY, 7/71, VIII, 4: *42*
"SPLENDID LITTLE WAR, A," by Ben Merchant Vorpahl, 3/72, IX, 2: 28+
SPOKANE, WASH., 3/73, X, 2: *34*
SPOTTED TAIL (Brulé Sioux), F/64, I, 4: 38+ *(38, 40)*
"SPOTTED TAIL: WARRIOR, DIPLOMAT," by Donald E. Worcester, F/64, I, 4: 38+
SPRAGUE, MARSHALL, "The Dude from Limerick," F/66, III, 4: 53+
"SPRING WATER WITH A TASTE OF THE LAND," by Cecil Robinson, Su/66, III, 3: 6+
"SPURS AND SADDLEBAGS," by Austin and Alta Fife, 9/70, VII, 5: 44+
"STAGECOACH RENAISSANCE," by Chester N. Hess, W/66, III, 1: 30+
STAGECOACHES: reproductions of: W/66, III, 1: 30+ *(31–33)*; overland route, 7/68, V, 4: 4+ *(f.&b. covs., i.f. cov., 4, 5, 7, 10, i.b. cov.*; map, *8–9)*; to Grand Canyon, 9/69, VI, 5: *51*; Concord, 1/71, VIII, 1: 16+ *(16–17)*; overland mail, 7/70, VII, 4: *5*, 1/73, X, 1: *cov.*
"STAMPEDE TOWNS OF THE UPPER YUKON," by David Wharton, 11/67, IV, 4: 44+
STANFORD, LELAND, 5/69, VI, 3: *6*
"STANDING UP COUNTRY," by C. Gregory Crampton, F/64, I, 4: 12+
STANDISH, PHILANDER H., Sp/66, III, 2: 24+ *(25)*
STANLEY, JOHN MIX, pntngs by: 11/68, V, 6: *f.&b. covs.*; 1/73, X, 1: *28*
STARK, JAMES, 5/72, IX, 3: *16*
"STARVING KANSAS," by Joseph G. Gambone, 7/71, VIII, 4: 30+
"STATE OF INSURRECTION AND REBELLION, A," by T. H. Watkins, 1/70, VII, 1: 42+
"STAYING AFLOAT IN THE PATENT OFFICE," by Morgan Sherwood, 5/71, VIII, 3: 16+
STEAM: aviation, 2/67, IV, 1: 24+ *(24–27)*; locomotives, 5/70, VII, 3: *29, 30, 32–37*; pump fire engine hub, 11/69, VI, 6: *2*; tractors, 5/73, X, 3: 24+ *(24–31)*; canning machine, 9/73, X, 5: *26*. *See also* Plows, steam; Steam boats
"STEAMBOAT TO THE ROCKIES," by Walter Havighurst, 9/70, VII, 5: 4+
STEAMBOATS: 7/70, VII, 4: *i.b. cov.*; on Missouri R., 9/70, VII, 5: 4+ *(cov., 4–5, 7–8, 10–11)*; 1/71, VIII, 1: *33*; on the Mississippi R., 11/73, X, 6: 12+ *(13–15, 18)*. *See also* Boats; Master Mariners' Regatta; Schooners; Ships; specific steam boats
"STEAM TRACTORS," by Art Fee, 5/73, X, 3: 24+
STECK, MICHAEL, W/65, II, 1: *11*
STECKMESSER, KENT L.: "Custer in Fiction," F/64, I, 4: 47+; "The Oklahoma Robin Hood," 1/70, VII, 1: 38+
STEGNER, WALLACE: appreciation, "Song to the Morning Star," W/65, II, 1: 23; "On the Writing of History," F/65, II, 4: 6+ (photo of, *7*); "An Introduction," 2/67, IV, 1: 4+ (photo of, *5*); "History, Myth and the Western Writer," 5/67, IV, 2: 61+; "DeVoto's Western Adventures," 11/73, X, 6: 20+
STEIN, ORTH, 5/73, X, 3: 12+ (drwngs by, *13, 14*)
STEINBECK, JOHN: Sp/64, I, 2: 4+ *(5)*; 5/70, VII, 3: 4+ *(7)*
"STEINBECK'S IMAGE OF THE WEST," by Walter Rundell, Jr., Sp/64, I, 2: 4+
STEINMETZ, FATHER PAUL, 3/69, VI, 2: *15, 18*
STEPHENS, OREN, " 'Coin' Harvey," 9/71, VIII, 5: 4+
STEREOGRAPHS: Su/65, II, 3: *51–55, 57*; stereoscopes for, 5/69, VI, 3: 14+ *(14–19)*. *See also* Daguerreotypes
"STEREOSCOPE FOR EVERY HOME, A," 5/69, VI, 3: 14+
STEUNENBERG, FRANK, W/65, II, 1: 12+ *(17)*
STEVENS, GEN. HAZARD, 3/71, VIII, 2: *37*
STEVENS, JOHN F., 5/71, VIII, 3: 28+ *(33)*
STEVENS PASS, CASCADE MOUNTAINS, 5/71, VIII, 3: *28, 30–32*
STEWART, GEORGE R., "Travelers by 'Overland,' " 7/68, V, 4: 4+
STEWART, SIR WILLIAM DRUMMOND, 11/69, VI, 6: 4+ *(4–6)*
STEWART, WILLIAM M., 1/73, X, 1: *17*
STIKINE RIVER (Alas.), 9/72, IX, 5: *34, 36, 40*
STONE, JOHN A. ("Old Put"), song, "The Fools of '49," 9/73, X, 5: 29
STONE, LOIS C., "Andrew Jackson Grayson," Su/65, II, 3: 19+
"STORY OF A MOUNTAIN, THE," by Arthur D. Martinson, 3/71, VIII, 2: 34+
STOUT, HOSEA, Sp/65, II, 2: 46+ *(cov., 46)*
STOUT, JOE A., "Henry A. Crabb—Filibuster or Colonizer?" 5/71, VIII, 3: 4+
"STOVES FOR THE HOMESTEADER," by Rex Bundy, 11/70, VII, 6: 38+
STRANGER HORSE (Oglala Sioux), 11/71, VIII, 6: *33*
"STREAM OF THE PAST," by Sigurd Olson, 3/69, VI, 2: 28+
STRICKLAND, MABEL, 7/71, VIII, 4: *45*
"STRIFE AND STRUGGLE OF A NEWSPAPER IN THE OLD WEST, THE," by Barron Beshoar, 9/73, X, 5: 44+
STRIKES. *See* Industrial Workers of the World; Unions
STRONG, DANIEL, 5/69, VI, 3: *9*
STRONG, DOUGLAS HILLMAN, "The Man Who 'Owned' Grand Canyon," 9/69, VI, 5, 33+
STUCKER, GILBERT F., "Hayden in the Badlands," 2/67, IV, 1: 40+
SULLY, LANGDON, "The Indian Agent," 3/73, X, 2: 4+
SULTZ, PHILIP W.: "From Sagebrush to Hay and Back Again," W/64, I, 1: 4, 20+; "A Conversation with Joe Pfeiffer," F/65, II, 4: 18+
"SUMMER WHITE HOUSE," by Elinor Bluemel, 9/70, VII, 5: 24+
SUNDOWN, JACKSON, 7/71, VIII, 4: *43*
"SUPERBEAST AND THE SUPERNATURAL," by Larry Barsness, 7/72, IX, 4: 12+
"SUPERIOR EDUCATION TO ALL, WITHOUT PRICE, A," by J. R. K. Kantor, 3/68, V, 2: 36+
SUTRO, NEV., 9/70, VII, 5: *42*
SUTTER'S MILL, CALIF., Su/64, I, 3: *42*
SWAIN, DONALD C., "The Founding of the National Park Service," 9/69, VI, 5: 6+
SWAN, ALEX (Alexander Hamilton), 8/67, IV, 3: 31+ *(21, 23)*
SWAN, JAMES G., "At Shoalwater Bay" (fourth of July), 7/68, V, 4: 39
"SYLVESTER MOWRY," by B. Sacks, Su/64, I, 3: 14+

T

TAAIYALONE MESA (N. Mex.), Su/66, III, 3: *42–43*
TABOR OPERA HOUSE (Denver), 11/70, VII, 6: *2, 10, 13*
TACOMA, WASH., 9/68, V, 5: 25+ *(25–33)*
TAHOE, LAKE (Nev.): 9/70, VII, 5: *41*; 11/71, VIII, 6: *28–29*
"TAKEN BY THE WIND," by Stanley W. Paher, 5/70, VII, 3: 9+
TAMPHLER, JULES, 3/71, VIII, 2: *39*
TAOS INDIANS: Su/66, III, 3: cemetery of, *2*, mission of, *66*; 7/71, VIII, 4: *i.b. cov.*; Blue Lake controversy, 9/71, VIII, 5: 32+ (pueblo, *32*; Blue Lake, *35)*; mission of, 3/73, X, 2: *i.b. cov.*
TAOS, N. MEX.: mission in, 3/69, VI, 2: *i.b. cov.*; 9/71, VIII, 5: Blue Lake controversy in, 32+, memories of, 38+; church in, 3/73, X, 2: *i.b. cov.* *See also* Taos Indians
"TAOS REMEMBERED," by Harvey Fergusson, 9/71, VIII, 5: 38+
"TAPEWORM TICKETS AND SHOULDER STRIKERS," by Richard Reinhardt, F/66, III, 4: 34+
TAPLEY, CAPT. ROBERT, AND FAMILY, 3/70, VII, 2: *39–47*
TARLO (Kiowa), W/66, III, 1: *59*
TASHAWAH (Comanche), W/66, III, 1: *60*
TAYLOR, J. GOLDEN, intro., "The Celebrated Jumping Frog of Calaveras County," F/65, II, 4: 73+
TAYLOR, PAUL S.: "Water, Land, and People in the Great Valley," 3/68, V, 2: 24+; "Migrant Mother: 1936," 5/70, VII, 3: 41+ (photo by, *46)*; "Reclamation," 7/70, VII, 4: 27+
TAYLOR, SAMUEL W., "Walter Murray Gibson: Great Mormon Rascal," Sp/64, I, 2: 18+
TAYLOR, ZACHARY: Su/65, II, 3: *42*; 5/68, V, 3: *62*

TEISER, RUTH, "Sockeye, Cling, and the Golden State," 3/69, VI, 2: 20+
TELEGRAPH, TRANSCONTINENTAL, Sp/64, I, 2: *31*
TELLURIDE (Colo.), Su/65, II, 3: *34*
TEMPERANCE SOCIETIES, IN SAN FRANCISCO, 1/69, VI, 1: 26+ *(27)*
TERRY, DAVID S.: 3/70, VII, 2: *26*; 9/70, VII, 5: 26+ *(26, 30)*
TESLA, NIKOLA, 3/71, VIII, 2: 4+ (tower of, *4–5;* experimental stations, *6, 8;* photo of, *7*)
TEXAS: women's community in, Su/65, II, 3: 65+ (66–67); Adobe Walls campaign in, W/65, II, 2: 4+ (map, *6–7*); ranchero of, Su/66, IV, 2: *26*; 5/68, V, 3: map, *2*; gallery of men and events, 4+ *(4–5*; map of Republic, 4; map of State, *5)*; images of, 6+; revolution, 10+ *(10, 11*; land maps, *14, 15)*; the Alamo, 18+ *(20–23;* map, *19, b. cov.)*; battle of San Jacinto, 26+ *(cov., 26, 31, 33)*; Navy, 35+ *(35, 37, 38, 40)*; life in Republic of, 42+ *(43, 45–48)*; and the Mex. War, 50+ *(50–53, 55–56, 58–60, 62–64*; maps, *54, 55, 57, 60)*; and Snively Expedition, 8/67, IV, 3: 52+ (map, *54–55*); exploration for nat'l park, 11/73, X, 5: 36+ *(37, 38, 40, 42, i.b. cov.)*; description of, 3/72, IX, 2: 42+; 9/72, IX, 5: Declaration of Independence, *14*, lttr from Alamo forces, *16*, account of Mex. skirmish, *16*. *See also* Bowie, James; Chisholm Trail; Dobie, J. Frank; Houston, Sam; Mexico; Shafter, Maj. Gen. William R.; Smith, Joseph; Texas-Chihuahua Trail; Texas Rangers; specific locations and peoples
TEXAS-CHIHUAHUA TRAIL, Su/66, III, 3: 72+ (map, *74*)
TEXAS JACK, 1/71, VIII, 1: *13*
"TEXAS NAVY, THE," by John H. Jenkins, 5/68, V, 3: 35+
TEXAS RANGERS: Su/65, II, 3: 41+; 5/68, V, 3: *56*
THEATER: of Mabel Tainter Memorial, 3/68, V, 2: *22*; Tex. adv. for, 5/68, V, 3: *48*. *See also* Actors; Opera
THETIS (ship), 11/67, IV, 4: *57*
"'THIN RED LINE' IN THE CANADIAN WEST," by Hugh Dempsey, 1/70, VII, 1: 24+
"THIS IS A NATIONAL PARK," 2/67, IV, 1: 50+
"THIS WONDROUS TOWN: THIS INSTANT CITY," by David Lavender, 8/67, IV, 3: 4+
THOMPSON, CAPT. FRANCIS A., F/64, I, 4: *73*
THOREAU, HENRY DAVID, 1/71, VIII, 1: *45*
"THRASHIN' TIME," by Milton E. Shatraw, 7/69, VI, 4: 32+
"THREAT TO THE FREE SPIRIT," by Anthony Amaral, 9/71, VIII, 5: 13+
"THROAT TROUBLE," 1/70, VII, 1: 22+
"TICKLING MOTHER EARTH," by T. H. Watkins, 5/67, IV, 2: 63+
"TIME TO ORGANIZE," by Tony Bubka, 1/68, V, 1: 21+
TLINGIT INDIANS, ART OF, 5/71, VIII, 3: *19–21*
TOBIN, JAMES, map by, 9/68, V, 5: *38–39*
TOBIN, THOMAS TATE, F/65, II, 4: 91+ *(91)*
"TO JUMP THREE THOUSAND YEARS," by Sam Wright, 3/71, VIII, 2: 24+
TOLMIE, DR. WILLIAM FRASER, 3/71, VIII, 2: *36*
TOMBSTONE, ARIZ., lynching in: 11/69, VI, 6: *i.b. cov.*; 1/70, VII, 1: *22*; antagonists in Gunfight at the OK Corral, 11/72, IX, 6: 20+ *(21)*
TOMBSTONES. *See* Grave markers
TOMO CHACHI MICO. *See* King of Yamacraw
TOMPKINS, JOHN BARR, "Entrance to the Bay of San Francisco," 11/67, IV, 4: 13+
"TOM TOBIN," by Harvey L. Carter, F/65, II, 4: 91+
TONOPAH, NEV., RAILROAD IN, 11/68, V, 6: 24+ *(24–28)*
TOOLS, ANCIENT ESKIMO, 7/72, IX, 4: *31, 43–45*
TORREZ, SERAFINO, 11/73, X, 5: *37*
TOTEM POLES: 11/68, V, 6: *2*; 5/71, VIII, 3: *18*; 9/72, IX, 5: *36*; 7/73, X, 4: *12*
"TO THE KLONDIKE," by Marshall Bond, ed. by Marshall Bond, Jr., 1/69, VI, 1: 44+
TOURNAMENT OF ROSES, 1/69, VI, 1: *i.b. cov.*
"TO WASH THIS LAND IN BLOOD," by Stephen B. Oates, 7/69, VI, 4: 36+, 11/69, VI, 6: 24+
TRACTORS, STEAM, 5/73, X, 3: 24+ *(24–31)*
TRAGEDY SPRINGS, CALIF., MURDER AT, 1/71, VIII, 1: 36+ *(36*; map, *38)*
TRANSCONTINENTAL RAILROADS. *See* Central Pacific Railroad; Railroads; Union Pacific Railroad
"TRANSCONTINENTAL RAILROAD, THE," 5/69, VI, 3: 4+
"TRAVELERS BY 'OVERLAND,'" by George R. Stewart, 7/68, V, 4: 4+
TREE DRAWINGS, BY SHEEPHERDERS, Sp/64, I, 2: *2, 43–45*
"TREES OF THE TOTEM CULTURE," by Don Greame Kelley, 5/71, VIII, 3: 18+
"TRIP TO TOWN, THE," by Milton E. Shatraw, 11/67, IV, 4: 53+
TROTTING HORSE (Kiowa), W/66, III, 1: *59*
TUBB, ERNEST ("T-U-Double B"), 11/68, V, 6: *41*
TUCSON, ARIZ.: MISSION IN, Su/66, III, 3: *65;* 11/69, VI, 6: *17, 21*
TURNER, FREDERICK JACKSON, W/64, I, 1: 32+ *(33)*
TURQUOISE MINING TOWN, 3/68, V, 2: 38+ *(38, 40–41)*
TWAIN, MARK: "The Celebrated Jumping Frog of Calaveras County," F/65, II, 4: 73+; map, overland stagecoach route, 7/68, V, 4: *8–9;* as senatorial secretary, 1/72, X, 1: 16+ *(17)*; and Mississippi R., 11/73, X, 6: 12+ *(2, 12, 17)*
"TWILIGHT OF THE CALIFORNIOS," by Ferol Egan, 3/69, VI, 2: 34+
TWO BULLS, AMOS, 7/73, X, 4: *40*
"200-FOOT TOWER IS SCARCELY ADEQUATE, A," by T. H. Watkins, F/66, III, 4: 20+
"TWO THOUSAND MILES FROM THE COUNTING HOUSE," by William Brandon, 7/68, V, 4: 24+
"TWO YEARS BEFORE THE MAST," novel by Richard Henry Dana, Jr., F/64, I, 4: 66+
TYLER, RONNIE: "An Auspicious Agreement," 1/72, IX, 1: 38+; "The Greatest Show in Mexico," 5/72, IX, 3: 42+; "Robert T. Hill and the Big Bend," 11/73, X, 5: 36+
"TYRONE: THE CREATION OF A MODEL GHOST TOWN," by Michael Jenkinson, 3/68, V, 2: 38+

ULPH, OWEN C.: "Cowhands, Cow Horses, and Cows," W/66, III, 1: 64+; "The Legacy of the American Wild West in Medieval Scholarship," F/66, III, 4: 50+; "No Trade for Heroes," 7/68, V, 4: 13+; "The Maverick," 5/69, VI, 3: 44+
UNION PACIFIC RAILROAD: 2/67, IV, 1: 10+ *(10–17)*; automatic buffet on, 11/67, IV, 4: 26+; 5/69, VI, 3: *21–23*, railroad town of, 24+ *(24–25*; locomotive of, *26–27*; station of, *28)*. *See also* Railroads, transcontinental
UNIONS: farmers' strike, F/65, II, 4: 64+ *(64, 67, 68, 71, 72)*; strike in Pittsburgh, 3/69, VI, 2: *47*; scab, 11/69, VI, 6: *42*; 3/70, VII, 2: 4+ *(18, 19, 21, 22, 25, 26, 73)*. *See also* Haywood, "Big Bill"; Industrial Workers of the World; Western Federation of Miners
UNIVERSITY OF CALIFORNIA, BERKELEY: 100 years ago, 3/68, V, 2: 36+ *(37, i.b. cov.)*; People's Park conflict, 1/70, VII, 1: 42+ *(42–47)*
UNIVERSITY OF WASHINGTON (Seattle), 7/71, VIII, 4: *29*
UNKNOWN SOLDIER, CROW CHIEF'S TRIBUTE TO, 11/71, VIII, 6: 30+ *(30–35)*
"UNWRITTEN WEST, THE," by Jay Gurian, W/65, II, 1: 59+
URRUTIA, JOSEPH DE, map by, Su/66, III, 3: *38–39*
"USE AND MISUSE OF A RIVER, THE," by Daniel B. Luten, 5/67, IV, 2: 47+
UTAH: Su/64, I, 3: abandoned frontier town in, *51*; canyonlands in, F/64, I, 4: 12+ *(cov., 2, 12–13, 15–25)*; 2/67, IV, 1: railroads in, *15–23*; rock sequence in, 5/67, IV, 2: *73, 75*; Morrisite war in, 11/70, VII, 6: 4+ *(4, 7, 9)*; watershed research in, 3/71, VIII, 2: 42+ *(43–45*; map, *46)*; petroglyphs and pictographs in, 7/71, VIII, 4: 4+ *(4–8)*, 9/71, VIII, 5: 18+ *(18–19, 21–22)*; canyonlands, 9/71, VIII, 5: *20, 23*. *See also* specific locations and peoples
UTE INDIANS, 11/68, V, 6: *7*; 11/69, VI, 6: *46*
UTLEY, ROBERT M.: "Kit Carson and the Adobe Walls Campaign," W/65, II, 1: 4+; "'Pecos Bill' on the Texas Frontier," 1/69, VI, 1: 4+; "Arizona Vanquished," 11/69, VI, 6: 16+; "A Chained Dog: The Indian-Fighting Army," 7/73, X, 4: 18+



VALLEJO, MARIANO G., 3/69, VI, 2: *37*
"VALLEY OF CUSTER," song, 2/67, IV, 1: 89
VANCOUVER ISLAND, CAN., INDIAN HOUSES IN, 7/73, X, 4: *2, 16*
VANO, THOMAS, 11/69, VI, 6: *2*
VAN TRUMP, PHILOMEN, 3/71, VIII, 2: *36, 39*
"VAQUERO, THE," by Arnold R. Rojas, Sp/64, I, 2: 46+
VENICE, CALIF.: 1/68, V, 1: *i.b. cov.*; 3/68, V, 2: 43+ *(43–48)*
"VICTIMS OF JUSTICE," by Ferol Egan, 9/72, IX, 5: 42+
VIDAURRI, GOV. SANTIAGO (Mexico), 1/72, IX, 1: 38+ *(40)*
"VIEW FROM HAWK'S TOWER, THE," by Brian McGinty, 11/73, X, 6: 4+
VIGILANCE COMMITTEES: in San Francisco, 1/70, VII, 1: 6+ *(7, 8, 10)*, 3/70, VII, 2: 20+ *(20, 22–27)*; in mining camps, 5/71, VIII, 3: 34+. *See also* Executions; Law and Order
VIOLA, HERMAN J., "Invitation to Washington —A Bid for Peace," 1/72, IX, 1: 18+
VIRGINIA CITY, MONT., miners' court, 5/71, VIII, 3: *38*
VIRGINIA CITY, NEV.: fire in, W/65, II, 1: 24+ *(24, 26–33)*; 1/70, VII, 1: *i.b. cov.*; childhood memories of, 3/70, VII, 2: 11+ *(12–17)*; 9/70, VII, 5: *38, 39*
VOLCANOES, PACIFIC COAST, 3/72, IX, 2: 10+ *(10–15)*. *See also* lakes and mountains, Pacific Coast region
VORPAHL, BEN MERCHANT, "A Splendid Little War," 3/72, IX, 2: 28+
VOYAGEURS, 3/69, VI, 2: 28+ *(28*; map, *30)*
VROMAN, ADAM CLARK: photos by, F/65, II, 4: *i.b. cov.*; for "Zuñi," Su/66, III, 3: *42–55*; 1/69, VI, 1: *2*

WADES IN THE WATER (Blackfoot), Sp/65, II, 2: *28*
"WAGONS TO CHIHUAHUA," by Robert Schick, Su/66, III, 3: 72+
WALAPAI INDIANS, 3/73, X, 2: *45*
WALDORF, JOHN TAYLOR, "A Kid on the Comstock," 3/70, VII, 2: 11+ *(11)*
WALKER, DALE L., "A Last Laugh for Ambrose Bierce," 11/73, X, 6: 34+
WALKER, JOHN BRISBEN, 9/70, VII, 5: 24+ *(24)*
WALKER, JOSEPH REDDEFORD, 11/69, VI, 6: *12, 13*
WALKER, RALPH S., "The Wonderful West of Karl May," 11/73, X, 6: 28+
WALKER, WILLIAM, 11/72, IX, 6: 4+ *(4–8)*
"WALTER MURRAY GIBSON: GREAT MORMON RASCAL," by Samuel W. Taylor, Sp/64, I, 2: 18+
"WALTER PRESCOTT WEBB," by Joe B. Frantz, W/64, I, 1: 40+
WAMPANOAG INDIAN, sculp. of, 11/69, VI, 6: *22*
WASHINGTON: volcanoes in, 3/72, IX, 2: *12, 15*; 3/73, X, 2: Ezra Meeker's home in, 10+ *(11)*, county seat war in, 33+ *(34)*. *See also* specific locations
WASHINGTON, D. C., Indian visit to, 1/72, IX, 1: 18+ *(28, 31)*
WASHO INDIANS, 9/72, IX, 5: 42+ *(43, 44)*
WATER: pumping plant, 3/69, VI, 2: *2*; importance of to man and nature, 1/71, VIII, 1: 18+ *(18–29)*; -shed research, 3/71, VIII, 2: 42+ *(43–45*; map, *46)*; drought, in Kan., 7/71, VIII, 4: 30+ *(30–31, 33, 34)*. *See also* Boulder Dam; Irrigation; Reclamation; specific rivers
"WATER, LAND, AND PEOPLE IN THE GREAT VALLEY," by Paul S. Taylor, 3/68, V, 2: 24+
"WATER, MAN, AND NATURE," by David Cavagnaro, photos by Ernest Braun, 1/71, VIII, 1: 18+

WATKINS, T. H.: "The Americanization of Sitka," Sp/65, II, 2: 49+; "Requiem for the Federation," W/66, III, 1: 4+; "A 200-foot Tower Is Scarcely Adequate," F/66, III, 4: 20+; "The Revoloidal Spindle and the Wondrous Avitor," 2/67, IV, 1: 24+; "Tickling Mother Earth," 5/67, IV, 2: 63+; "Hail to the Crystal Spring," 1/69, VI, 1: 26+; "Conquest of the Colorado," 7/69, VI, 4: 4+; "Pilgrim's Pride," 9/69, VI, 5: 49+; "A State of Insurrection and Rebellion," 1/70, VII, 1: 42+; intro., "The Long Curving Shore," 11/70, VII, 6: 18+; "Lion at Bay," 1/71, VIII, 1: 30+; "Golden Dreams and Silver Realities," 5/71, VIII, 3: 34+; 9/71, VIII, 5: "Homestake Gold: 1971," 24+, prologue and epilogue, "Taos Remembered," 38+; "Gardener in Eden," 11/71, VIII, 6: 42+; "The Boom of the Sunset Land, Southern California, 1887," 11/72, IX, 6: 10+; "California: A Bird's-Eye View," 3/73, X, 2: 17+; "Mark Twain and His Mississippi," 11/73, X, 6: 12+; "The Fools of '49," 9/73, X, 5: 28+

"WAY OF LIFE CALLED ESKIMO, A," by Sam Wright, 7/71, VIII, 4: 36+

WEAPONS: Spanish frontier army, Su/66, III, 3: *28, 29, 33, 35*; ancient Eskimo, 7/72, IX, 4: *31, 43–45*. *See also* Guns

WEASEL HEAD (Blackfoot), Sp/65, II, 2: *31*

WEASEL TAIL (Blackfoot), Sp/65, II, 2: *30*

WEBB, WALTER PRESCOTT, W/64, I, 1: 40+ *(41)*

WEBSTER, PAUL, "High Country in Season," 11/71, VIII, 6: 20+

WECHSBERG, JOSEPH, "Winnetou of der Wild West," Su/64, I, 3: 32+

"WE CROSS THE PRAIRIES AS OF OLD/THE PILGRIMS CROSSED THE SEA . . ." by Joan Paterson Kerr, 11/68, V, 6: 29+

WEINSTEIN, ROBERT A.: "Lumber Ships at Puget Sound," F/65, II, 4: 50+; "Indian Portraits: Fort Sill, 1869," W/66, III, 1: 50+; "Epic on Glass," 2/67, IV, 1: 10+; "Image Makers of the Colorado Canyons," 5/67, IV, 2: 28+; 8/67, IV, 3: "Gold Rush Daguerreotypes," 33+, "In San Francisco and the Mines, 1851–1856," 40+; "Million-Dollar Mud Flat," 1/69, VI, 1: 33+; "An Oblique View of the Preserved Record," 3/69, VI, 2: 36; "God Bless Our Happy Ship," 3/70, VII, 2: 38+

WELLS, FARGO BANK: embezzler, 3/71, VIII, 2: 28+ *(28, 33)*; in Columbia, Calif., 3/71, VIII, 2: *2*. *See also* Stagecoaches

"WELLS, FARGO'S JEKYLL AND HYDE," by Richard H. Dillon, 3/71, VIII, 2: 28+

"WESTERN DIARY," by Dale L. Morgan, Sp/65, II, 2: 46+

WESTERN FEDERATION OF MINERS: murder, W/65, II, 1: 14+ *(14, 16–17, 20–21)*; Cripple Creek conflict of, W/66, III, 1: 4+ *(9, 10*; map, *7)*; adv. for, 7/71, VIII, 4: *2*. *See also* Haywood, "Big Bill"; Industrial Workers of the World; Unions

"WESTERN FOLKLORE AND HISTORY," by Walker D. Wyman, W/64, I, 1: 44+

"WESTERN LIMITS OF THE BUFFALO RANGE," by Francis Haines, 11/67, IV, 4: 4+

"WESTERN PHENOMENON, A," by Albert Antrei, 3/71, VIII, 2: 42+

WESTERNS (novels, films, television): need for bibliographies of, W/64, I, 1: 59+; myth and fantasy in, Sp/64, I, 2: 28+ *(28–29, 31–33, 35)*; George A. Custer in fiction, F/64, I, 4: 47+ *(47, 49)*; Calif. reading habits, Su/65, II, 3: 74+; Americana, F/66, III, 4: 62+; history of writers, 5/67, IX, 2: 61+; view of, 3/68, V, 2: 30+ *(31, 33, 35)*; Wyatt Earp syndrome in, 5/70, VII, 3: 26+. *See also* Bierce, Ambrose; Dana, Richard Henry, Jr.; Dobie, J. Frank, biography of; Emigrants' Guides; Fergusson, Harvey, novels of; Journalism; May, Karl; Twain, Mark

"WESTERN STOCK SADDLE, THE," by Paul A. Rossi, Su/66, III, 3: 22+

"WEST OF 'OUT OUR WAY,' THE," by Ferol Egan, notes by W. H. Hutchinson, 5/70, VII, 3: 18+

"WEST'S GUNMEN, THE," by Gary L. Roberts, 1/71, VIII, 1: 10+, 3/71, VIII, 2: 18+

"WEST THROUGH SALT SPRAY, THE," by John Haskell Kemble, F/64, I, 4: 65+

WESTWARD EXPANSION: effect of geography on, Sp/64, I, 2: 54+ *(54–55, 59, 61, 63;* maps, *56, 58, 60)*; reasons for, Su/64, I, 3: 40+ *(41–44, 46–47, 49, 51–53, 55–57)*. *See also* Emigrants; Emigrants' guides; Gold rush

WHARTON, DAVID, "Stampede Towns of the Upper Yukon," 11/67, IV, 4: 44+

"WHAT THE RAILROAD WILL BRING US," by Henry George, 2/67, IV, 1: 6+

WHEELER, LT. GEORGE M., Expedition of: 5/67, IV, 2: *31*; 5/72, IX, 3: 4+ *(8–11)*

WHITE BEAR (Kiowa chief): W/66, III, 1: *57*; 3/72, IX, 2: *46*

WHITE HORSE (Kiowa chief), W/66, III, 1: *51*

WHITE HOUSE: summer, 9/70, VII, 5: 24+ *(24, 25)*; Indian visits to, 1/72, IX, 1: 18+ *(28, 31)*

WHITE, JOHN I.: "A Busted Cowboy's Christmas," 11/67, IV, 4: 78+; "The Rebellious Horse Conquered," 3/70, VII, 2: 18+; "Red Carpet for a Romanoff," 1/72, IX, 1: 4+

WHITE, LYNN, JR., "The Legacy of the Middle Ages in the American Wild West," Sp/66, III, 2: 72+

WHITE MESA (Ariz.), F/64, I, 4: *12–13, 15, 24, 25*. *See also* Cathedral Valley

"WHITE MOUNTAINS, THE," by Ann H. Zwinger and Beatrice E. Willard, 11/72, IX, 6: 22+

WHITE PASS AND YUKON RAILWAY, Sp/65, II, 2: *80*

WHITE PLUME (Kansa), 1/72, IX, 1: *26*

WHITMAN, MARCUS, 1/73, X, 1: *31*

WHITTAKER, FREDERICK: novel by, F/64, I, 1: *49*; song lyrics by, 2/67, IV, 1: *49*

"WHY I WROTE 'SOLIDARITY FOREVER'," by Ralph Chaplin, intro. by Bruce Le Roy, 1/68, V, 1: 18+

WHYMPER, FREDERICK, wtrclr by, Sp/65, II, 2: *57*

"WHY THEY WENT WEST," by Martin Ridge, Su/64, I, 3: 40+

WICHITA INDIAN: "Song to the Morning Star," W/65, II, 1: 23; W/66, III, 1: *58*

WIECEK, WILLIAM M., "Imaginary Geography," 9/71, VIII, 5: 10+

WIEGHORST, OLAF, pntngs by: W/66, III, 1: *cov., i.f. cov., 71*; 3/70, VII, 2: *cov.*; 1/71, VIII, 2: *cov.*; 3/71, VIII, 2: *14*

WILDER, MITCHELL A.: "A Museum in Search of the West," W/65, II, 1: 54+; "Santos," F/65, II, 4: 37+

WILD WEST SHOWS. *See* Buffalo Bill and his Wild West Show; 101 Ranch Wild West Show

WILEY, MOSES, 3/72, IX, 2: 42+

WILLAMETTE FALLS, ORE., 3/72, IX, 2: *22*

"WILL ANYONE COME HERE FOR PLEASURE?" by Richard A. Bartlett, 9/69, VI, 5: 10+

WILLARD, BEATRICE E., "The White Mountains," 11/72, IX, 6: 22+

"WILLIAM JENNINGS BRYAN MEETS THE TWENTIETH CENTURY," by Jean Parker, 1/68, V, 1: 16+

WILLIAMS, JAMES ROBERT, 5/70, VII, 3: 18+ (crtns by, *19–25*)

WILLIS, BAILEY, 3/71, VIII, 2: *37*; map by, *40*

WILMINGTON, CALIF., 1/69, VI, 1: *33a*

WILSON, HENRY LANE, 1/73, X, 1: *5*

WILSON, JACK. *See* Wovoka

WINDMILLS, in Neb., W/66, III, 1: 13+ *(13–19)*

WIND RIVER MOUNTAINS, Bridger Wilderness Area (Wyo.): 11/69, VI, 6: *10*; 1/71, VIII, 1: *44*

WINNEMUCCA (Paiute chief), 9/72, IX, 5: *46*

WINNEMUCCA, SARAH (Paiute), 9/72, IX, 5: *46*; home of, *43*

WINNETOU (Apache in fiction novels): Su/64, I, 3: 32+, 11/73, X, 6: 28+

"WINNETOU OF DER WILD WEST," by Joseph Wechsberg, Su/64, I, 3: 32+

"WINTER ADVENTURES ON THE ALASKAN TRAIL," by Olaus Murie, 1/73, X, 1: 10+

WISTER, OWEN: cabin of, W/64, I, 1: *26*; Su/64, I, 3: *13*; cowboy's lttr to, F/65, II, 4: 31+; Frederic Remington lttrs to, 3/72, IX, 2: 28+ (photo of, *33*; lttrs, *cov., 34, 35*)

WITTICK, GEORGE BENJAMIN: photo by, Su/66, III, 3: *40*; 3/73, X, 2: 38+ (photos of, *39*; photos by, *40–47*)

WITTICK, TOM, "An 1883 Expedition to the Grand Canyon," 3/73, X, 2: 38+ (photos of, *40, 46*)

WOLCOTT, MAJ. FRANK, Su/64, I, 3: *10*

WOMAN HEART (Kiowa chief), W/66, III, 1: *53*

WOMEN: army, Sp/66, III, 2: 56+ *(56, 58, 60, 61, 63*; map, *59)*; Tex. community of, Su/65, II, 3: 65+ *(66–67)*; suffrage movement of, 1/69, VI, 1: 16+ *(17–25)*; in Western songs, 3/70, VII, 2: 32+ *(33–37)*; facsimile of emigrants' guide for, 9/70, VII, 5: 12+ *(12*; map, *16)*; in Alas. gold rush, 9/72, IX, 5: *36*

"WONDERFUL WEST OF KARL MAY, THE," by Ralph S. Walker, 11/73, X, 6: 28+

WOOD, NANCY, "Clearcut," 11/71, VIII, 6: 10+

"WOODY GUTHRIE: THE MAN, THE LAND, THE UNDERSTANDING," by John Greenway, F/66, III, 4: 24+

WORCESTER, DONALD E., "Spotted Tail: Warrior, Diplomat," F/64, I, 4: 38+

" 'WORTHLESS' LANDS—OUR NATIONAL PARKS," by Alfred Runte, 5/73, X, 3: 4+

WOUNDED KNEE, S. DAK., conflict at, 9/73, X, 5: 4+ *(4–11)*

WOVOKA (Paiute), 7/69, VI, 4: *47*

WRANGELL, ALAS., 9/72, IX, 5: *36*

WRIGHT, MORGAN S., lttr by, 9/68, V, 5: 34+

WRIGHT, SAM: "On the Trail of the Grizzly," 11/70, VII, 6: 32+ (photos of, *f.&b. cov., 33, 37*; home of, *34, 36*; map, *34*); "To Jump Three Thousand Years," 3/71, VIII, 2: 24+ *(24, 25, 27)*; "A Way of Life Called Eskimo," 7/71, VIII, 4: 36+ (photos of, *36, 37, 39*; home of, *36, 39*); "Koviashuktok," 11/71, VIII, 6: 16+ *(16, 17, 19)*

WRITING-ON-STONE, ALBERTA, CAN., 3/68, V, 2: *5*

"WYATT EARP SYNDROME, THE," by C. L. Sonnichsen, 5/70, VII, 3: 26+

WYMAN, WALKER D., "Western Folklore and History," W/64, I, 1: 44+

WYOMING: frontier buildings in, W/64, I, 1: 20+ *(2, 20–30)*; Su/64, I, 3: frontier lawman in, 4+, cattle king in, 58+ *(61)*; life in, F/65, II, 4: 18+; railroad in, 2/67, IV, 1: *11–13*; cattle king in, 8/67, IV, 3: 21+ *(21, 23)*; winter ranch life in, 11/70, VII, 6: 40+ *(42, 45, 47)*; county seat war in, 3/73, X, 2: 33+ *(36)*. *See also* specific locations

Y

YALE WESTERN AMERICANA COLLECTION, 9/72, IX, 5: 12+ *(12–17)*

YATES, TED, "Since Lewis and Clark," F/65, II, 4: 22+

YELLOWSTONE NATIONAL PARK (Mont., Idaho, Wyo.): 2/67, IV, 1: *45*; 9/69, VI, 5: 10+ *(10, 13, 14)*, 25+ *(25, 27–31)*; 5/71, VIII, 3: *46*; 7/71, VIII, 4: *20–21*; 3/72, IX, 2: *14*; 11/72, IX, 6: *cov.*; 5/73, X, 3: *4*

YELLOWSTONE RIVER (Mont., Wyo.), 9/69, VI, 5: *13*

YOSEMITE NATIONAL PARK (Calif.): Sp/66, III, 2: *2*; automobiles in, 1/68, V, 1: 28+ *(28–32, 70)*; 7/69, VI, 4: *2*; 9/69, VI, 5: *f.&b. covs., 18–19, 46–48, 67*; 1/71, VIII, 1: *27*; 7/71, VIII, 4: *22–23*; 11/71, VIII, 6: *20, 22–23*; 1/72, IX, 1: *2*; 1/73, X, 1: *i.b. cov.*; 5/73, X, 3: *8*. *See also* Hetch Hetchy Valley

YOUNG, BRIGHAM: Sp/64, I, 2: *21*; house of, 2/67, IV, 1: *21*; 11/68, V, 6: *12–13*; and Deseret Alphabet, 11/73, X, 6: 10+. *See also* Mormons

YOUNG, KARL: "A Fight that Could Have Meant War," Sp/66, III, 2: 16+; "First Cutting," F/66, III, 4: 16+; "Brief Sanctuary," 5/67, IV, 2: 4+

YOUNG OMAWHAW (Pawnee), 1/72, IX, 1: *20*

YOUNG, OTIS E., JR., "Fire in the Hole," 7/70, VII, 4: 15+

YUKON (RIVER), ALAS.: Sp/65, II, 2: gold rush to, 66+ *(66–67*; towns along, *68–71, 78–80*; passes near, *72–75*; boats on, *76–77, 80*; railroads of, *80*; map, *69*; towns of Upper, 11/67, IV, 4: 44+ *(44, 46–48, 50–52*; map, *49)*; gold rush to, 9/72, IX, 5: 34+ *(34, 36–41)*. *See also* Klondike

Z

ZATTA, ANTONIO, map by, W/64, I, 1: *cov.*

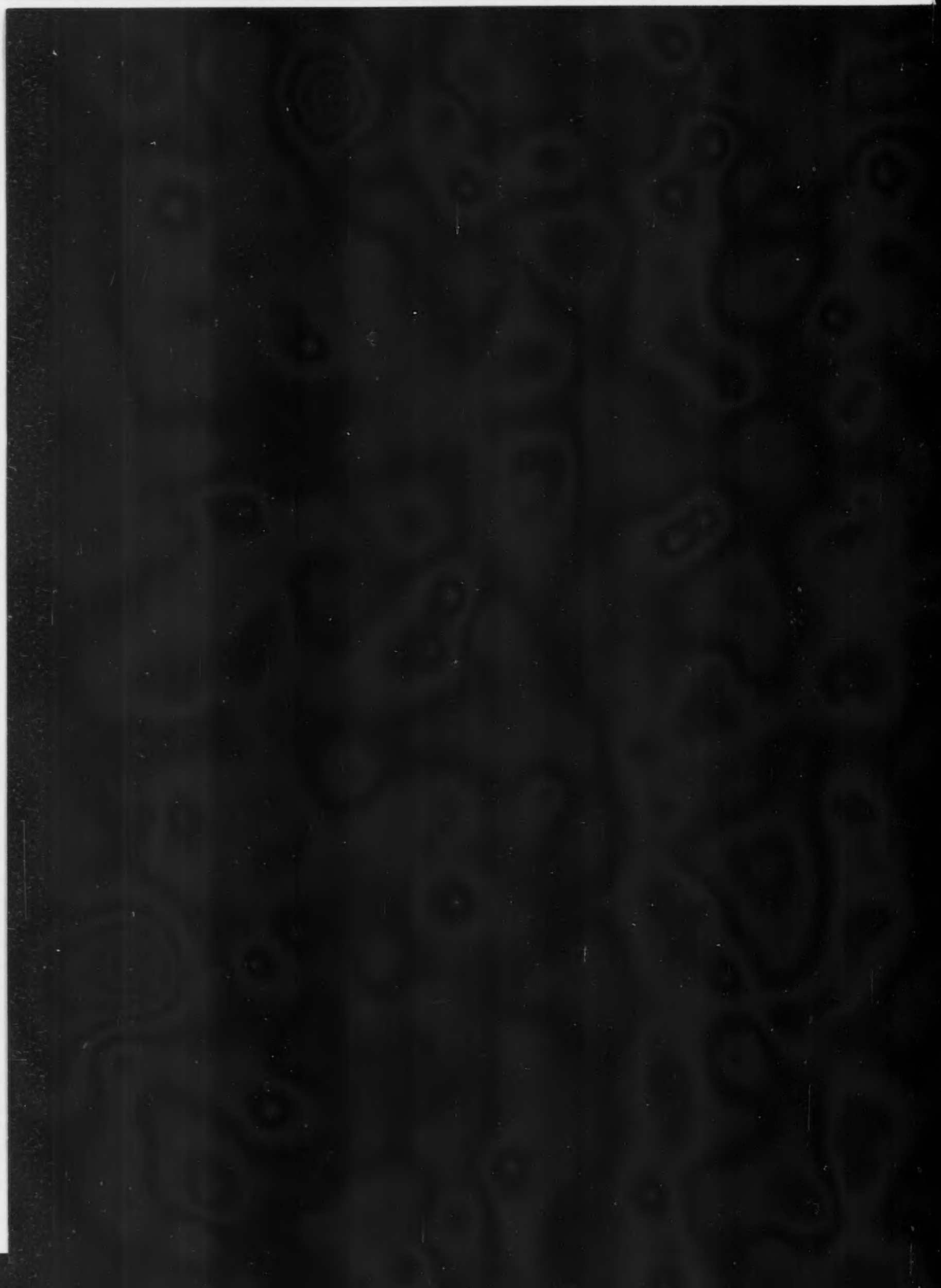
"ZEBULON M. PIKE 'TOURS' MEXICO," by Donald Jackson, Su/66, III, 3: 67+

ZERBE, J. S., and aircraft, 7/71, VIII, 4: *11*

ZION NATIONAL PARK (Utah), 9/69, VI, 5: *66*

"ZUÑI," by Adam Clark Vroman, intro. by Ruth I. Mahood, Su/66, III, 3: 42+

ZUÑI INDIANS, Su/66, III, 3: *44–45, 48–55*; pueblos, *44–51, 53*

ZWINGER, ANN H., "The White Mountains," 11/72, IX, 6: 22+ (drwngs by, *23–26*)

Glacier-clad Mount Hood looms nearly eleven thousand feet above a homestead in Oregon's Hood River Valley.
(Photograph by Ed Cooper)